

VOGUE



NEW YORK
FASHIONS

APRIL 15 1933

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Wrayson

Gay New SWIM SUITS *in Gorgeous* RUBBER CREPE



YOU'VE never, in all your sea-going days, heard of anything like these remarkable new "U. S." all-rubber swim suits. *You shall be free* is their principle, and what an exciting difference that makes! Aswim or ashore they're the newest, smartest things you could possibly wear and they give you a perfectly delightful new sense of ease and chic.

Ask for the new "U. S." all-rubber bathing ensembles, as originated by the United States Rubber Co., made of genuine duo-ply Krepe-Tex, an especially attractive fabric-like material. Scarf-and-trunks or brassiere-and-trunks models. Choose any of many charming solid colors or a combination of white with blue, green, black or poppy-glo.

THEN, of course, you'll want some of the intriguing accessories, shown here to go with them. Beach bags with wooden top and rope handle, or pocketbook types. A beach hat inspired by models from the millinery salon of the famed LeMonnier of Paris. A Krepe-Tex cap to match your suit—or "U. S." Howland swim cap and shoes, featuring patented

suction cups which seal out every bit of unwelcome water and sand. And have you seen the new rope sandals, woven sandals or the smart heeled shoe. And naturally, you'll have to have a mascot—any one of the whole ark of amazing animals that "U. S." makes. Whatever it is, simply inquire at any good shop for the fascinating beach things made by

United States Rubber Company

1790 BROADWAY  NEW YORK CITY

HOW'S YOUR BREATH TODAY?



If it's bad, you won't be welcome... Play safe... use Listerine

• How's your breath today? If it is bad, it will keep you out of things . . . it may mar friendship . . . kill off a romance . . . or jeopardize a business chance. *Don't let it do any of these things.*

Play safe . . . use Listerine, every morning and night and before social or business contacts. Listerine in-

stantly renders your breath sweet, wholesome, and agreeable to others. It is the one reliable remedy for halitosis (unpleasant breath).

Everybody Has It

Fastidious as you may be, do not make the mistake of thinking that your breath is never bad. Halitosis spares no one, because it springs from such common causes as tiny bits of fermenting food particles on the teeth, unhealthy teeth or gums, and temporary or chronic infections of the nose, throat, and mouth. The insidious thing about it is that you yourself never realize when you have it.

Only Listerine Succeeds

Only by using Listerine can you be certain that your breath will not offend others. Cheap, ordinary mouth washes fail in 12 hours to conquer odors which Listerine gets rid of instantly. That has been shown again and again by strict laboratory and clinical tests.

Keep Listerine handy in home and office. Rinse the mouth with it before social and business engagements. It cleanses and invigorates the entire oral cavity and leaves you with a feeling of confidence and assurance. *You know your breath is right.* Lambert Pharmacal Company, St. Louis, Missouri.

LISTERINE

INSTANTLY ENDS HALITOSIS . . . (BAD BREATH)



For the Elegante Guerlain has created his Shalimar Powder



What a joyous moment when you discover the charm that Shalimar Powder confers upon your skin! For never before have tints been blended with such a true effect of natural loveliness. Never before has a powder so soft and fine been known to cling with such constancy to your cheek. Scented with the famous fragrance of Shalimar, it is considered by the elegantes of two continents as the final accent to the perfect make-up. At all the smarter shops in six perfect skin-blending shades. Now \$1.75 including tax. Shalimar Perfume, \$13.75 and \$27.50.



● Imported in original French packages holding considerably more powder than the usual face powder box.

Guerlain

PARFUMEUR
PARIS



Mosley tie, black kid four eyelet Foot Saver oxford, exclusive with Best's. 10.50



Norton tie, black or brown kid four eyelet Foot Saver oxford. 10.50



Shawnee wish bone strap pump in black kid. A Foot Saver style exclusive with Best's. 10.50



Merts tie, open throat black kid oxford with lizard trimming. A Foot Saver style exclusive with Best's. 8.50



Vicky, center buckle Foot Saver strap model in black kid with a little contrast. Exclusive with Best's. 10.50

the manufacturers of
Foot Saver

Shoes choose Best's . .

out of all the department stores and specialty shops in greater New York, to carry their line of shoes. Best's consistently high standard of quality is directly in line with Foot Saver's own policy. These are the type of shoes that fit logically into Best's Shoe Department, long famous for fine quality footwear.

and

Best & Co.

chooses Foot Savers

out of many makes of shoes because they offer exactly what Best's is looking for—"Comfort plus Style." Here are good-looking shoes with specially patented features that keep feet normal, and provide foot insurance for the future. We announce with enthusiasm that—beginning with March 1st you will find "Foot Savers," at Best's, Fifth Avenue, East Orange, and Mamaroneck stores.

SIZES 3 to 10

WIDTHS AAAA to D

Best & Co.

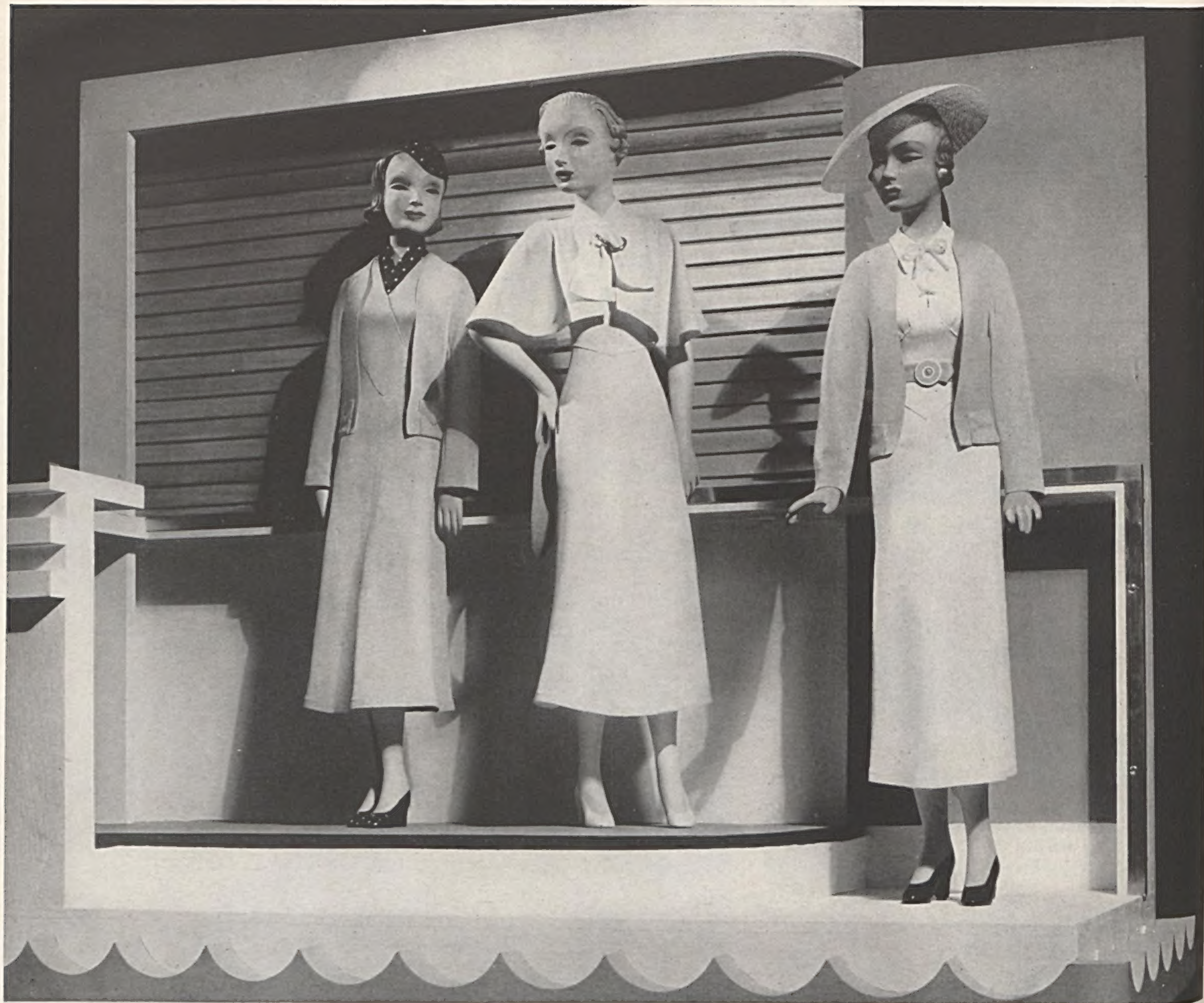
Fifth Avenue at 35th St., N. Y.

GARDEN CITY

MAMARONECK

EAST ORANGE

BROOKLINE



AT THESE
 "Q"
 SHOPS

BEST & CO., NEW YORK . . . THE J. L. HUDSON CO., DETROIT . . . JOSEPH HORNE CO.,
 PITTSBURGH . . . STIX, BAER & FULLER COMPANY, ST. LOUIS . . . HUTZLER BROTHERS CO.,
 BALTIMORE . . . WM. FILENE'S SONS CO., BOSTON . . . STRAWBRIDGE & CLOTHIER, PHILA-
 DELPHIA . . . THE LINDNER CO'Y., CLEVELAND . . . CARSON PIRIE SCOTT & COMPANY, CHICAGO

For Fly-away Week ends...

CRYSTAL BRIELLAS in ACELE the DULL

Pick up. Pack up. Fly away to sunshine. Crystal Briellas were born to travel and emerge unruffled—to tub or dry clean—to be always the sleekest little parties present. For Briella is made purely and entirely of Du Pont Acele. That's where it gets its heaven-sent dullness—its sleeker-than-suede feel. Wear the ensemble for luncheon, motoring, in tournament galleries. For action, doff your jacket or lordly little cape. One Briella really makes a week-end—all for \$16.75. Misses' sizes 12 to 20 in flat white or bonbon toned pastels.



"ACELE" DEPARTMENT, DU PONT, EMPIRE STATE BUILDING, NEW YORK

SPRING IN TOWN

by

Bergdorf Goodman



Von Horn

Here is that interesting new silk canvas in plain crêpe and matching stripe, on which French fabricants worked for a year . . . a short tunic combined with a full, circular, three-quarter coat. Note the straw-cloth chéchia hat. Just one of the many Spring season costumes from our collection of made-to-order and ready-to-wear.

ON THE PLAZA • NEW YORK

**BERGDORF
GOODMAN**

FIFTH AVENUE AT 58TH STREET

How an English Complexion keeps its Apple-blossom Beauty



Few things in the whole wide world are lovelier than the Englishwoman's exquisite skin . . . delicate as apple blossoms, rare as the rosy translucency of pearls. And this is the paradox: that while her fine complexion *is* more priceless even than pearls, it is also as easily within your reach as a spray of apple blossoms growing in your garden.

She has no beauty secrets. But she cares for her skin as if it were the precious thing she knows it to be. Her soap

is Yardley's English Lavender, used for both her complexion and bath. She finds she needs but one cream, for Yardley's English Complexion Cream, snowy and fragrant, and deliciously cool, serves as a cleanser, during the day; as a lubricant and tissue builder at night; and as an all-day foundation under Yardley's English Face Powder.

Yardley's Face Powder is perhaps the crowning achievement of this simple cosmetic routine. It is like fragrant,

tinted mist, and so fine that only the richer, softer finish of your skin gives evidence of its presence.

And because there are so many other enchanting things in the Yardley series, we have made up a booklet, V-4, "Complexions in the Mayfair Manner," to tell you about them all. It is free, if you will write for it. Yardley & Co., Ltd., 452 Fifth Avenue, New York City; in London, at 33, Old Bond Street; and Paris, Toronto, Sydney.



BY APPOINTMENT TO HER MAJESTY



THE QUEEN OF ENGLAND

Yardley's English Face Powder, to leave your skin with a velvety bloom. In six new shades, including *English Peach*, a warm and becoming rachel with a trace of pink. \$1.10 for a large box.

Yardley's English Complexion Cream, cleansing cream, skin food, and powder base; and Yardley's English Lavender Soap. The cream, formerly \$1.50, now \$1.10; the soap, 35 cents a cake; bath size, 55 cents; guest size, six in a box, \$1.05, or 20 cents singly.

Yardley's English Lavender, a light and charming fragrance for all informal occasions. Englishwomen prefer it particularly for morning and sports. \$1.10 to \$15. The bottle illustrated, \$1.10.

YARDLEY'S ENGLISH LAVENDER



B. ALTMAN & CO.

FIFTH AVENUE AT 34TH STREET
NEW YORK

Suburban Shops

East Orange

White Plains

Costume for a sunny street . . . There is something infinitely Spring-like in this lovely suit, the long coat of heavy ribby crepe, the cravat-tied dress of a gay jacquard print. *Third Floor*

THE SPECIALTY SHOP



YOU JUST KNOW
SHE WEARS THEM

Notice the women who are really chic, and see how invariably they insist on *beautiful stockings*. Only the clearest and finest will do. Ask for stockings by name, if you want the truly flattering kind... each new pair as lovely as the last. Ask for *McCallums*.

McCallum

H O S I E R Y

Ask Vogue what shops in your town carry McCallums



V O G U E

The sparkling vivid white of CHENEY'S SCRIPTIC PRINTS has the same tonic effect on your complexion that you get from a snowy frill of organdie. Inspired by Eric's casual writing on a cover of Vogue, the motifs of these prints** are the smartest letters of the alphabet—V, O, G, U, E—arranged in amusing patterns that are just right for the slim frocks and jacket suits you like to wear.

** Design Patents applied for. Infringements will be prosecuted.

**CHENEY
SILKS**

The silk in Cheney Scriptic Prints is a pure dye crepe, with the important up-and-down crinkle.

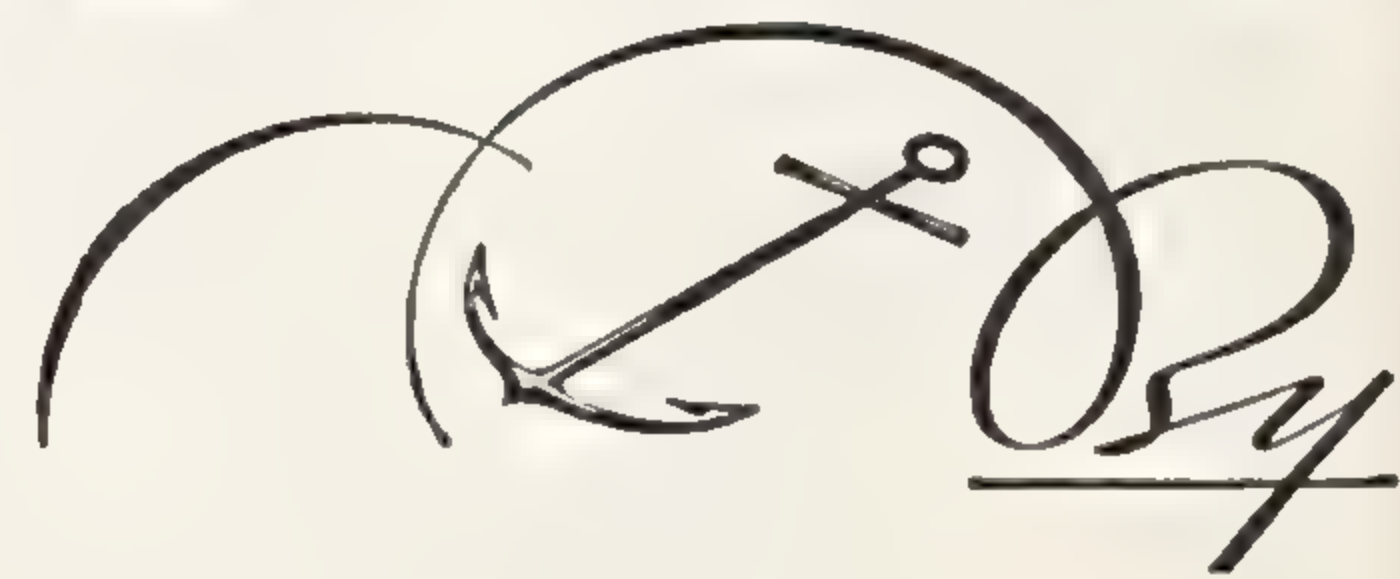
Smart stores are showing Cheney Scriptic Prints in frocks ready to put on, and in fabrics to make your own. See them at your favorite shop.

In New York, for instance, you'll find the models pictured above at B. Altman & Co. in the Misses' and Women's Departments. Vivid white with navy blue, and all the important colors. Cheney Brothers, 181 Madison Avenue, New York City.

Scriptic Prints by Cheney



SALT OF



Looking seaward. Mr. William McFee, the distinguished author, exchanges reminiscences with Junior First Officer T. P. Smarden on the boat deck of the Aquitania. Mr. McFee, before retiring to write his novels of the sea, spent some twenty years sailing the seven seas in tramps and liners.

"Crossing the Atlantic today, and looking back over the years since I first went to sea, I am reminded that ships may change but the sea does not. That's why there is something changeless about real seamen. The men who have grown up in the Cunard tradition and who officer the great Cunarders of today are the same as they always were—the salt of the sea. I was brought up among them, and I know them.

"It is, of course, a busman's holiday for me to go on a voyage, but there is a fascination in knowing that in spite of all the marvelous improvements in a present-day giant liner, the vigilance and discipline of the old-time merchant marine are still there. Sitting in the smoke-room, while the ship feels her way in thick fog, I know the Commander, high on his bridge, watches with a seaman's eyes and ears. His fathometer tells him his soundings almost to an inch, but none the



The radio direction finder. Simple in principle, this recently perfected device determines by relative intensity the direction in which wireless waves are traveling. Two or three land stations are tuned in and the directions of their signals noted. Then, on a chart, lines are traced out to sea in the indicated directions from the known stations. The point where these lines converge is the ship's position.



The Aquitania meets a squall. The Captain has just altered the course 10 degrees to starboard and the Junior Officer of the watch is checking the new course by the "repeater gyro" . . . a compass controlled by the master gyroscope below decks.

● For 10 successive years Cunard and Associated lines have carried more

THE SEA



WILLIAM McFEE

less, in shallow waters, he will have the quartermaster heave the lead from the 'chains' to confirm his depth by the line and to check his bearings by samples of the ocean floor. The Sperry Gyroscope that automatically controls his course would in my young days have been just a crazy engineer's pipe dream. The radio direction finder gives him his ship's position with uncanny speed and accuracy. Submarine signals warn him instantly of any approaching danger. Yet he and his First Officer on the bridge and the two lookouts in the Crow's Nest are intent on every shape and sound—theirs is the final responsibility. No one will ever find a substitute for fidelity and vigilance. The marvels of science and inventive genius may aid immeasurably, but it still is men who navigate a ship—and those who navigate Cunarders are master mariners. Every officer from the Captain right down to the Junior Third must hold a Master's Certificate."

Staff Captain A. T. Mott, R. D., R. N. R., "shooting the sun". Although Cunarders are fitted with improved radio direction finders, this remains the most precise way to determine a ship's position. On all Cunard ships, exactly at noon every day that the sun is visible, all officers on watch make this observation simultaneously and check findings with each other.




Land ho! The Captain and First Officer sight the Lizard, southernmost point of England and first European landmark, as the ship steams due east for Cherbourg.



The Crow's Nest. In Cunard ships, at all times, two specially trained lookouts are stationed here. They are equipped with high-powered binoculars and a loudspeaker telephone to the bridge.

CUNARD LINE TO FRANCE AND ENGLAND

COLOSSAL . . . is the one adjective which rightly describes the new staterooms aboard the Aquitania and Berengaria. These great Cunarders, after months of labor and the expenditure of hundreds of thousands of dollars, now offer accommodations unsurpassed by any afloat for luxury and modernity. To you these new staterooms will be a revelation in transatlantic comfort. Coupled with Cunard's traditionally impeccable service by stewards who speak your own language, they offer the utmost in pleasant living at sea! Any steamship or travel agent will be glad to book your Cunard passage . . . or apply Cunard Steam Ship Company, Ltd., 25 Broadway, New York.

Passengers to and from Europe than any other line or group of lines 

Vogue's address

First spend a minute or two with Vogue's address book... then spend each dollar wisely and well.

A

ART NEEDLEWORK

KNITTED ENSEMBLES, smarter than ever. Knit your own for complete individuality. The newest types and shades of imported and domestic wool. Send for samples. Alice Maynard, 16 West 46th Street, N.Y.C.

KNIT YOUR OWN smart dress with swagger cape. Anna blue, crash beige or Paris green with white. Catalogue of instructions, best bouclé, size 16, complete \$11.95. Henry Hesse, 641 Madison Ave., N.Y.

B

BAGS

LADIES' BAGS. We specialize in recovering and mending all kinds of bags. Models made to order in Tapestry, Needlepoint, Petit Point. Send for catalog. Wm. Nibur, 2132 B'way, 510 & 669 Mad. Ave., N.Y.

BETRIX and KOOPMAN—Individual Hand Bags. Fine make-over and repair work. Bags of Fortune and Ancient fabrics a feature. Finest maraschino work. 509 Madison Ave., near 53rd St., N.Y.

BEAUTY CULTURE

EYEBROWS & LASHES darkened permanently with Colours. Eliminates daily make-up. Sold everywhere. \$1.25 postpaid. Treatment 50c at Spiro's, 26 West 38th St. & 35 West 46th St., N.Y.

MULTIPLE ELECTROLYSIS—Mary Elizabeth Scollan. Personal Service only. Free booklet. Address 1 West 34th St., near 5th Ave., Room 709, New York City. Telephone Wisconsin 7-7889

ELLA LOUISE KELLER'S personal method of Electrolysis satisfactorily destroys Superfluous Hair. Only method recommended by physicians. 11 W. 42 St., N.Y. Long. 5-6537. Also Chicago—Minneapolis

MME. MAYS—Scientific facial rejuvenation; lines, wrinkles, freckles, blemishes removed. Skin restored to youthful freshness. Physicians' endorsements. Free booklet. 38 W. 53rd St., N.Y. Wickersham 2-7054

SAMUEL P. GILMORE, Superfluous Hair, Facial Blemishes including warts & moles, permanently removed. References from leading physicians. Est. 40 yrs. 104 E. 40th near Park Ave., N.Y. Caledonia 5-5578

FACE LIFTING by Bloodless Surgery—no cutting, no peeling. Only one of its kind in U.S. Removes all age signs without pain or season of retirement. The Renna Method, 171 W. 57th St., Circle 7-7127

EULAV. All inclusive beauty marvel. Keeps contours firm, cleanses, nourishes, bleaches & gives beautiful finish to skin. Highly recommended. \$2, \$4, \$8. Trial 50c. By mail. Petrus, 107 W. 25 St., N.Y.

HAIR on the FACE removed permanently. Roots destroyed. Absolutely no pain. Method endorsed by leading physicians. Consultation free. Write for Booklet V. Mme. Frances, 11 W. 42, N.Y. Lack. 4-2773

PLASTIC SCIENCE as perfected at the great Poly-clinic of Vienna. Noses rebuilt, wrinkles, signs of age and blemishes removed—moderate fees, consultation and booklet free. Dr. Stotter, 41 E. 42 St., N.Y.C.

S. AMIRKHAN, CONSULTING BEAUTICIAN and Cosmetologist in Facial Rejuvenation. Blemishes, Freckles, Acne, other Facial troubles. Cosmetics. Consultation free. 55 W. 55th St., N.Y. Circle 7-0505

FLESH REDUCING CREAM. Reduce from three to five pounds a week. Sample jar with instructions \$3.50. No diet or strenuous exercise. Harmless. Leslie, Drawer D, Hollywood, California

BON VOYAGE & GIFT BASKETS

ALICE H. MARKS, 19 East 52nd Street, is showing a new assortment of Gift Baskets & Packages containing delicious tidbits to tempt the most fastidious. Mail orders given special attention. Plaza 3-7282

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CHINA & ARTWARE

"CANADA'S MOST TALKED ABOUT GIFT shop." Wonderful selection of English Bone China. New Dinnerware booklet will be sent on request. Herbert S. Mills, Hamilton, Canada

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MISS ELEANOR, FORMERLY with MME. BINNER. Modern art in corsetry. The Strapless Brassière, for evening, a specialty. A perfect fit suiting your individual needs is guaranteed. 44 W. 56th St., N.Y.

D

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VENDÔME—Specialist in highest grade fresh Russian Caviar. Large assortment of all fine table delicacies. Write for catalogue V. 18 East 49th Street, New York City. Wickerham 2-2224

FRESH RUSSIAN BELUGA CAVIAR, imported direct, 1 pound jar \$9.00; ½ pound jar \$4.50; ¼ pound jar \$2.25. Malson Glass, Inc. Importers of Foreign Delicacies. 15 E. 47th St., N.Y. Wick. 2-3316

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FRANCES WATERBURY, INC., 84 E. 61, N.Y.C. Where you can be dressed in charming manner for 13.95—23.50. Dresses are selected & shown by women of social distinction & excellent taste. Alterations

THE SHOPS and services listed on this page may be patronized with every assurance. They are distinctive, unusual, delightful and thoroughly reliable. We are glad to recommend them to you

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MISS VALENTINE—Dressmaker. Smartly sophisticated gowns and wraps designed. Imports expertly copied. Gowns carefully remodeled. Prices moderate. 665 Fifth Ave., New York City. Vol. 5-4941

MME. CLERY—HIGH CLASS DRESSMAKING. Evening Gowns and Wraps. Your own material used. Remodeling a specialty. Attractive prices. 820 Lexington Ave., N.Y. Regent 4-5847

JEANNE GRÉBÈRE—Makes gowns, wraps, suits, in latest intricate lines. Remodeling carefully done. Expert designing and workmanship. Models copied. 796 Lex. Ave. (61st), N.Y.C. REgent 4-5466

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HAIR-COLORING DONE SCIENTIFICALLY on gray and fading hair, with beautiful, natural results. Scalp treatments sponsored by physicians. Mary Greene, 1 East 53rd St., N.Y.C. Plaza 3-0591

FRANÇOIS HAIR COLORING SPECIALIST restores your hair to its natural color and lustre. Poorly dyed hair corrected. Visit our new daylight department at 9 E. 49th St., N.Y. Plaza 3-6226

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MANUEL TRANSFORMATIONS, sight-proof parting, absolutely natural looking. Specialist in Wigs, Transformations, Gentlemen's Toupees. Booklet on request. B. Manuel, 485 Madison Ave., N.Y.

CLEMENT'S Parisian Bobs and Transformations; undetectable; finest quality and workmanship; moderate prices. Booklet. Mail orders a specialty. B. Clement, 46 West 56th St., N.Y.C. (Est. 30 years)

HAIR & SCALP SPECIALIST

YOUR HAIR FALLING? Have scalp scientifically treated: original Waldeyer & Betté Swedish Method. Anna S. Burke, 685-5th Avenue, New York City. Telephone Plaza 3-2812. Booklet

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CLUB-WOMEN & SOCIETY WOMEN WANTED. Women with extensive following to sell exclusive line imported monogrammed handkerchiefs. Sell all year. 20% com'n. Maud H. Freund, 1210 Park Ave., N.Y.

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DEVONSHIRE LACE SHOP—556 Madison Ave., N.Y.C. Bridal Laces—Rose Point, Duchesse. Table laces—made to measure. Laces for gowns & lingerie, Mending & appraisals. Marian Powys, expert

LADIES' TAILORS

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ANDRE BALOD, Tailor—Smartest Spring Fashions. Suits, Coats, Wraps, & Furs perfectly tailored at conservative prices. Styles up-to-the-minute. New location: 38 W. 56th St., N.Y. City. Circle 7-8179

B. FABRICANT, INC.—tailors to many of New York's smartest women will make to order a suit (value \$135) for \$65 for a limited time. 38 West 56th Street, New York City—Tel. Circle 7-5935

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TEARS, BURNS, MOTH HOLES, of any fabric re-woven like new, linens specialized, also demothing, shine removal, guaranteed, parcel post service. French American Reweaving Co., 102 W. 57 St., N.Y.

REWEAVERS, REPAIRERS of Tapestries, Laces, Linens, Antiques, Silks, Dresses, Clothing, Knitwear, Rugs, Furniture Fabrics. No damage hopeless. La Mers Studio, 345 West 58th St., N.Y.C.

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REMODELER OF HATS "A Hat of Yesterday"—redesigned into a "last word" creation. Smart new Hats to order. Mail Orders a specialty. Prices reasonable. Irene Franks, 48 W. 56th St., N.Y. Circle 7-6295

A REMODELED HAT can be as perfect as a new one—and even more becoming. We do this sort of thing cleverly—and at low cost. Jerbern's, 9 West 35th Street, New York City. MEdallion 3-7617

LA TRIX—61 WEST 51st St. known for their perfect workmanship & clever restyling of expensive but passé hats. Have lowered cost to \$2.—hats to order. Special attention to mail orders. Murray Hill 2-8468

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ARTHUR MULLEN, 19 East 49th Street, New York. Correct mourning in Hats, Veils, Gowns, Coats, and accessories of all kinds. We have specialized in this attire for years

N

NAME MARKERS

MARK CLOTHING, LINENS, ETC., with full name "Indello" markers, no sewing, applied quickly with hot iron. 100 for \$1.00. Send check with order to Kaumagraph Co., 200 Varick Street, New York

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FURS

NEW COLLECTION OF SPRING FURS now ready. We also repair, re-block, clean and glaze fox scarfs for \$5.00. Finest workmanship. Richard Koppen, formerly with Gunther, 17 W. 45th Street, BRyant 9-3368

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FIGARO is known for his distinctive work in hair and beauty culture. His permanent waves not only suit your personality but give you the utmost chic. 1 East 53rd St., N.Y. VO. 5-1831—5-1832

DIMITRY—Coiffeur to New York's gentlewomen. Formerly the personal representative in this country of Antoine. Consultation by appointment. Salon at Milgrim, 6 West 57 St., New York. Circle 7-7200

ALEX of CHARLES at the MADISON cuts, waves, and sets your hair to dramatize your individuality. Permanent waving and hair tinting a specialty. 15 East 58th Street, N.Y. VOLunteer 5-1323-5000

book

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CASH'S WOVEN NAMES for marking clothing, household and hotel linens, etc. Write for styles and prices. J. & J. Cash, Inc., 13th St., So. Norwalk, Conn., or 6203 L So. Gramercy Place, Los Angeles, Cal.

P

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PATTERNS CUT TO MEASURE from illustrations, description of model. Fit guaranteed. Special attention to mail orders. Mrs. W. S. Welsz, 303 Fifth Ave., cor. 31 St., New York. Bogardus 4-0142

PERSONAL SERVICE

ARE YOU WARDROBE WEARY? Slightly used apparel of the better sort re-sold through The Dressing Room Re-Sale Service, 132 West 4th Street, New York City. Tel. SPring 7-0667. Hours 12 to 7:30

S

SHOES

SHOECRAFT SALON "fitting the narrow foot" in sizes 1-11 AAAAA to C. French and English models in street and evening footwear. Send for catalog VB. Fit Guaranteed. 714-5th Ave., New York

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GEORGETTE DUNBAR EVANS keeps you in touch with New York's modes; shops for or with you gratis. Interior decorating. Send for "The Shopper" magazine. 522-5th Ave., N. Y. Murray Hill 2-1193

MRS. C. B. WILLIAMS, New York Shopper, will shop with you or for you. Services free. Send for "The Shopper" magazine. Interior Decorating. 366 Fifth Ave., N. Y. Telephone Wisconsin 7-0885

YOUR SHOPPING made easier. We know merchandise, styles and economical ways to buy. Send for "The Shopper." Spanish clientele invited. Mrs. Lewis Middleton, 366 5th Ave., N. Y. Wis. 7-1683

NEW YORK SHOPS BROUGHT TO YOU. My free service brings you the Smartest Things at the most Reasonable Prices. Write for pamphlet. Helen L. Richards, 452 Fifth Ave., N. Y. PE. 6-6862

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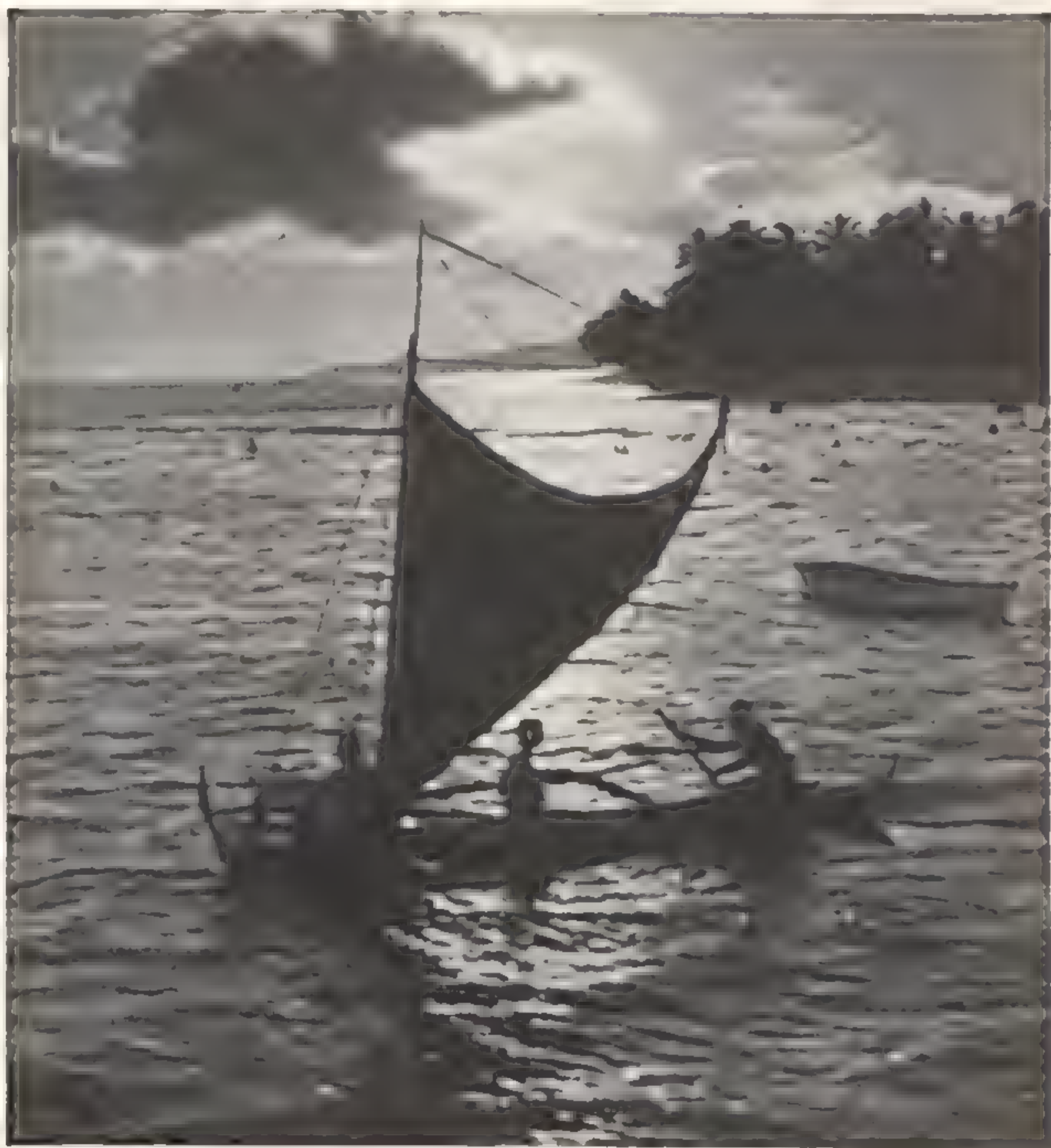
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IF WE WERE in Hawaii tonight, looking from the balcony of our room, across the ruffling top of a kukui tree perhaps. Looking across the bay the lights of cars streak through the darkening green of Diamond Head. Surf puffs white, out there by the coral reefs...

We would have dinner near the sea, in that cafe under the banyan tree. There would be papaia, and pineapple cut long.



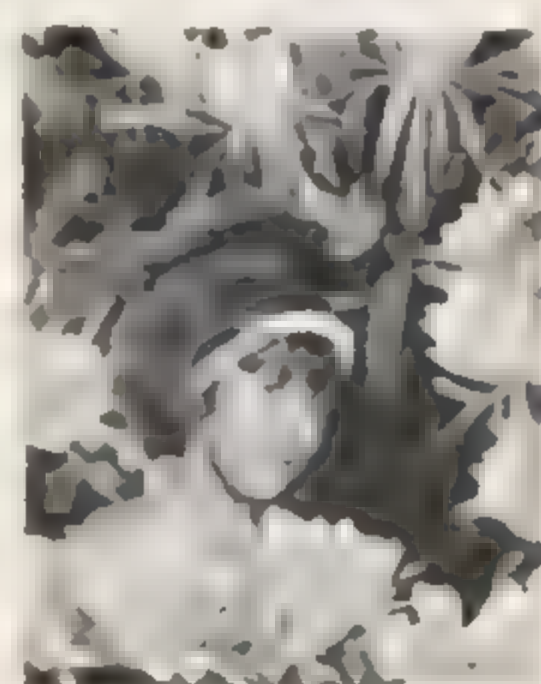
There would be our friends we met on the boat. Girls coming in radiant. Sun-bronzed skin, evening dresses, necklaces of real flower leis—gardenias, perhaps. And there would be native music and the unending murmur of the tropic sea... the light stir of coco palms...

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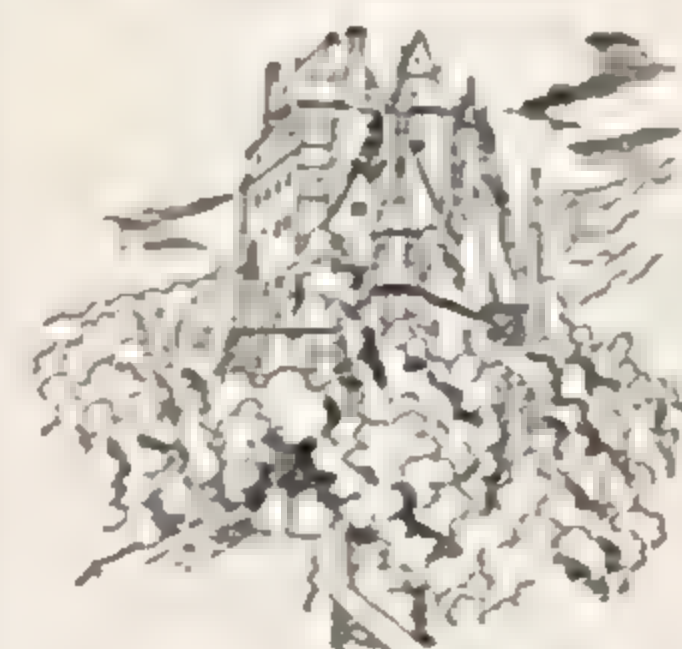
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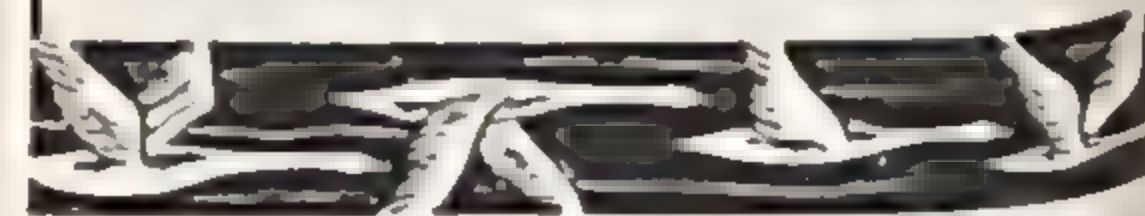
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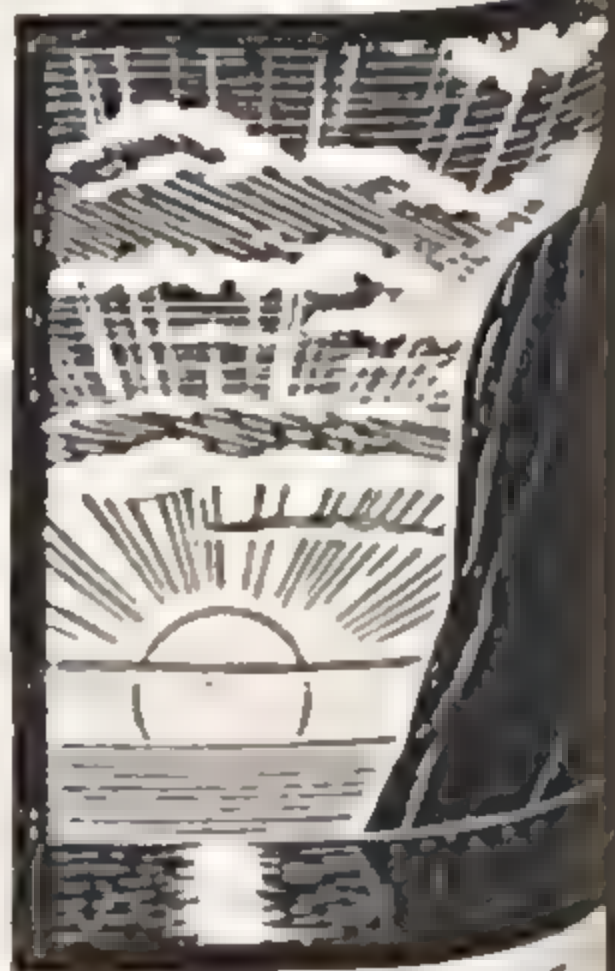
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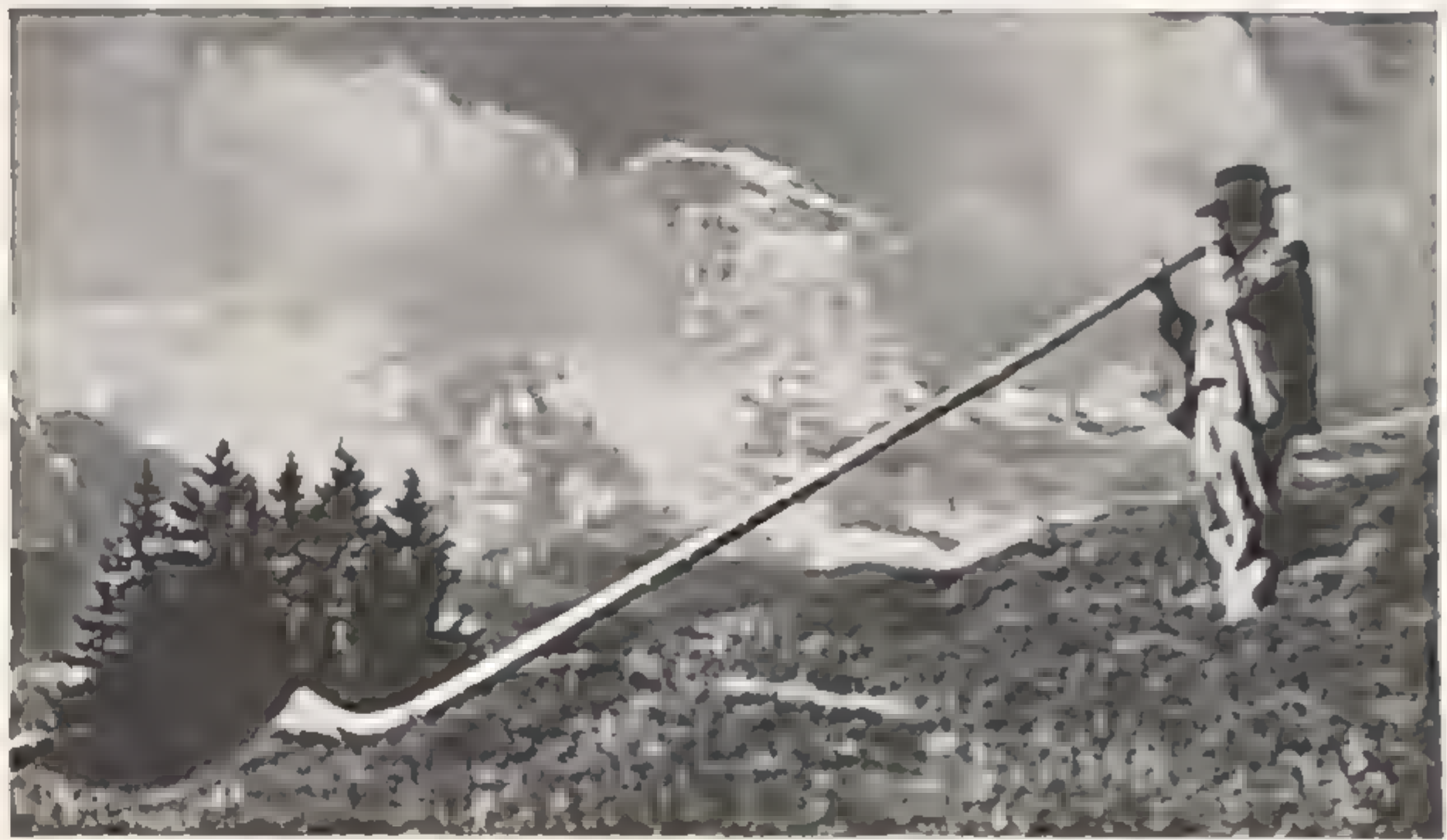
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Chubb—On March 1, to Mr. and Mrs. Percy Chubb, second (Corinne Roosevelt Alsop), of West Orange, New Jersey, a son, Hendon Chubb.

Coyle—On February 11, to Mr. and Mrs. William Radford Coyle, junior (Eleanor Coghlin Gibbons), a son, William Radford Coyle, third.

Crimmins—On February 16, to Mr. and Mrs. Artemas Holmes Crimmins (Doris W. Bates), a son, Artemas Holmes Crimmins, junior.

Davis—On March 6, in Montclair, New Jersey, to Mr. and Mrs. Frank Hamilton Davis (Katharine F. Simmons), of Rye, New York, a daughter, Elizabeth Davis.

Denny—On February 21, to Mr. and Mrs. Thomas Denny (Ruth A. Milliken), a daughter, Faith Dunnell Denny.

Emery—On February 14, in Cincinnati, Ohio, to Mr. and Mrs. John J. Emery (Irene L. Gibson), a daughter.

Ferris—On February 18, to Mr. and Mrs. William H. Ferris (Margery Jarvis), a son, Rodney Jarvis Ferris.

Gibb—On February 3, to Mr. and Mrs. John R. Gibb (Priscilla A. Murdock), of Glen Head, Long Island, a son.

Hitt—On February 18, to Mr. and Mrs. Robert Reynolds Hitt (Evelyn Bigelow Clark), of Glen Head, Long Island, a daughter.

Hoge—On March 1, to Mr. and Mrs. Charles C. Hoge, junior (Sally T. Butler), a daughter, Anne Hoge.

Ives—On February 14, to Mr. and Mrs. Philip Ives (Sarah M. Holter), of Greenwich, Connecticut, a son, Philip Appleton Ives.

Mills—On February 21, to Mr. and Mrs. Dudley H. Mills (Louise Morris), of Glen Cove, Long Island, a son, Gordon Lawrence Mills.

Ryan—On February 14, in Mayfair, London, England, to Mr. and Mrs. John Barry Ryan, junior (Margaret D. Kahn), a daughter.

Schwartz—On February 20, to Mr. and Mrs. H. Livingston Schwartz, junior (Lucy Swan), a daughter.

BIRTHS

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Merrill—On February 27, to Mr. and Mrs. C. H. Sayre Merrill (Eleanor Shaw), of Milton, Massachusetts, a son, Nathaniel Shaw Merrill.

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Thomson—On February 15, to Mr. and Mrs. Alexander Thomson, a daughter.

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Jamison—On February 13, to Mr. and Mrs. Paul Jamison (Kathleen MacDonald), a daughter.

Neale—On February 1, to Mr. and Mrs. William Neale (Mary Felder), a daughter.

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SOCIETY

BIRTHS

KANSAS CITY

Brent—On February 11, to Mr. and Mrs. Hal Shukert Brent (Pauline Snider), a daughter, Ellison Brent.
Thompson—On February 10, to Mr. and Mrs. T. Rowland Thompson (Arthie May Schutz), a daughter, Joyce Thomp-son.

MEMPHIS

Rainer—On February 14, to Mr. and Mrs. James Connell Rainer, junior (Gwynn Cook), a son, James Connell Rainer, third.

PHILADELPHIA

Coxe—On February 21, to Mr. and Mrs. Henry B. Coxe, junior (Helen E. Piper), of Penllyn, Pennsylvania, a daughter.
Haslam—On February 15, to Mr. and Mrs. Greville A. G. Haslam (Dorothy B. Lee), a son.
Morris—On February 18, to Mr. and Mrs. Edward S. Morris (Leslie C. Hun), a son.

POUGHKEEPSIE

Dutton—On February 11, to Mr. and Mrs. David Dutton (Constance Mum-fort), a daughter, Cynthia Dutton.

RALEIGH

Stephenson—On February 18, to Mr. and Mrs. Charles Henry Stephenson (Mabel Duke Goodall), a son, Charles Henry Stephenson, third.

RICHMOND

Miller—On February 23, to Mr. and Mrs. Henry Miller, junior (Nicketti Johnston), a son, Peter Johnston Miller.

ROANOKE

Jamison—On February 15, to Mr. and Mrs. Frank Jamison (Hazel Alhart), a daughter, Mary Kemp Jamison.

SANTA BARBARA

Learned—On February 18, to Mr. and Mrs. Frank C. Learned (Frances Flat-cher), a daughter, Ann Bushnell Learned.
Russell—On February 27, to Mr. and Mrs. Henry S. Russell (Caroline Towle), a son, Rowland Shaw Russell.

BIRTHS

TAMPA

Siler—On February 5, to Mr. and Mrs. B. H. Siler (Eliza Schley), a daughter, Eliza Ann Siler.
Warren—On February 22, to Mr. and Mrs. Henderson Warren (Demetria Flei-shel), a daughter, Demetria Warren.

ENGAGEMENTS

NEW YORK

Andrew-Post—Miss Elizabeth Fowler Andrew, daughter of Mr. and Mrs. Jess P. Andrew, of West Point, Indiana, to Mr. William Post, second, of East Will-iston, Long Island, and Aiken, South Carolina.

Campbell - Tatham—Miss Julie De Frees Campbell, daughter of Brigadier-General Archibald Campbell, U. S. A., and Mrs. Campbell, to Mr. Charles Tat-ham, junior, son of Mr. and Mrs. Charles Tatham, of New York City and "Silver Swan Farm," Poughkeepsie, New York.

Dickinson-Porter—Miss Virginia Lee Dickinson, daughter of Mrs. Helen L. Dickinson, of Wynnewood, Pennsylvania, to Mr. Frank B. Porter, son of Mrs. Graeme Donald, of New York City, and the late Frank B. Porter.

Dwight-Mason—Miss Eleanor Dwight, daughter of Mr. and Mrs. Ellsworth Everett Dwight, of Summit, New Jersey, to Mr. Newell Ormsbee Mason, of Attle-boro, Massachusetts.

Edwards-Sylvester—Miss Elizabeth Edwards, daughter of the late Duncan Edwards and Mrs. Edwards, of Green-wich, Connecticut, to Mr. Albert Lent-hall Sylvester, of Norwell and Boston, Massachusetts, son of the late Albert L. Sylvester and Mrs. Sylvester, of Nor-well.

Jones-Southworth—Miss Katharine Robertson Jones, daughter of Mr. and Mrs. F. Robertson Jones, to Mr. Hamil-ton Southworth, son of Dr. Thomas She-pard Southworth.

Lamb-Thompson—Miss Mary N. Lamb, daughter of Dr. Albert R. Lamb and Mrs. Lamb, of New York City, to Mr. William Meredith Thompson, son of Mrs. Lewis S. Greenleaf, of Loudonville, New York, and the late James Mac-naughton Thompson.

(Continued on page 105)

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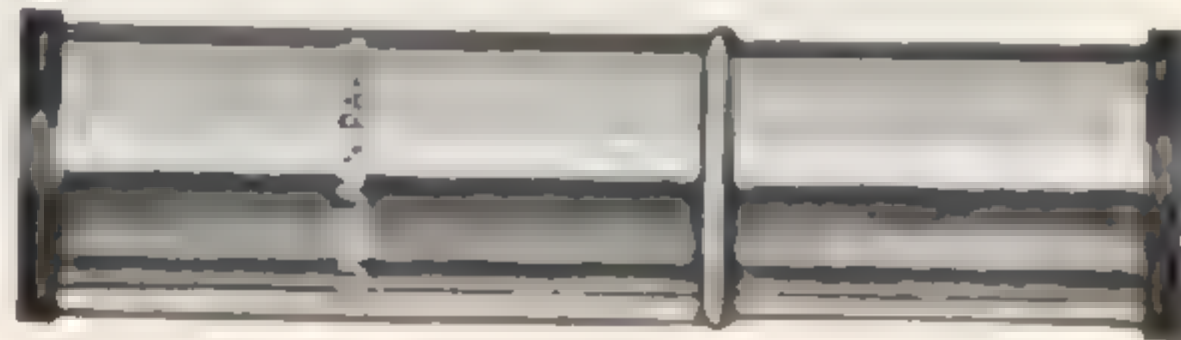
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V O G U E

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NEW YORK FASHIONS

Cover design by Grafstrom

NEW YORK FASHIONS

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AMERICAN, FRENCH, AND BRITISH

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Vogue's

eye view of the mode

ONE of Vogue's virtues is its floating population. Its artists and photographers are constantly popping up on either side of the Atlantic, brush and camera drawn for action. The latest arrivals are Comte René Bouët-Willaumez, over whose fashion drawings your mouth must have watered, and his charming wife. While Comte Willaumez is busy recording the New York clothes in Vogue, Madame la Comtesse studies the New York vogue in clothes.

WHAT could be more apt, in an issue primarily American, than this picture of Mrs. Franklin knitting her inimitable yarns? Nothing is more reassuring, in the wilds of Thibet or even Park Avenue, than to see some one in a Mrs. Franklin suit. Like dogs, it provides an immediate and solid bond. You somehow can't believe that any one in a Franklin suit can be wrong. The lady's newest accomplishment, incidentally, is a tweed, one yard of which it takes one woman three days to knit. Exclusive, yes?



WE have a new parlour game for you—guessing the year from the slang. See if your ear and memory are good enough to remember what years these slang words were in vogue: “Big lemon,” “caveman,” “chump,” “23-skidoo.” Guess when “loony,” “attaboy,” and “poor fish” flourished in the mouths of the élite. Then check up, if you dare, on page 58, where Harford Powel proves that last year's haw can date you just as much as last year's hem.

A PIONEER thinker, this Dorothy Shaver—sketched at the left by Melisse. She just naturally gets ideas before other people seem to. And, when she doesn't get them, she hunts for them—in Russia, Spain, Ireland, anywhere. As the first woman vice-president of a large department store, this local dynamo has discovered and promoted new young American designers, new materials, and new methods of buying, selling, and display. Yet, no matter how much her Lord and Taylor life absorbs her, she would rather talk of international politics than of the new shoulder-width.

THE recent bank crisis has evolved a new and highly cheering motto: “Take the credit and let the cash go.” Tense as it all was, we could not help chuckling a bit at the expansive hospitality of the “charge-it” shops as opposed to the temporary desolation and silence of the heretofore triumphant cash-emporiums. Every cloud has its sillier lining.





HORST

Mrs. Harry F. Guggenheim

As the wife of the American Ambassador to Cuba—Mrs. Guggenheim, with her still charm, has been a great success as the perfect diplomatic hostess. Besides her official duties in Havana, she finds time to be a painter of no small distinction and, like her sister, Mrs. Charles H. Sabin, an earnest worker in many causes

NEW YORK COUTURE

NATIONALISM is the fetish of the day. Black shirts, brown shirts, Britannia and Marianne whirl in kaleidoscopic patterns before our bewildered eyes. America is thinking up slogans, not without a certain amount of hysteria, forgotten since 1917.

Concerning the matter dearest to Vogue's heart, we wonder whether this "Of Thee I Sing" spirit will affect fashion. Will the American designers come into their own? Will we place a moral ban on French ideas and develop a new national style?

Our conclusion, wishful thinking aside, is that politics had best be left out of Art—and we consider clothes a Fine Art. Unquestionably, if you want to see the largest number of good clothes in any season, you must turn to Paris. If you want to see the birth of radical changes that affect the mode of an entire year or decade, you must turn to Paris. Certainly, we are dependent on France, along with the rest of the world, for such important fashion ideas as we label "trends." So the faint hissing noises frequently heard now when the word "import" is mentioned, are a little ridiculous when we consistently follow Paris fashions in spirit, if not to the letter.

Let us admit that we need Paris as Paris needs us. Let us admit that Paris sets the mode, and that the majority of American designers interpret it. They are none the less creative for taking an established trend as the basis of their work. Paris says high hats, and, in America, agile brains and skilful hands are making

fezzes and high turbans that bear no relation to any specific French models. Paris says crisp, flowing fabrics for evening, and American looms blossom with bolts of organza and mousseline de soie that by any other name would look as sweet.

Let us admit also that Paris has evolved the perfect system for launching a new fashion, through the small group of women whose acceptance will make it a vogue. The Famous Forty act as something of a jury in sorting the sheep from the goats in any



new collection. (And if your nationalistic feelings are hurt by the suggestion that your clothes are passed on by a group of titled Continentals, remind yourself how many of them are née Smith.)

Still, since necessity is always the mother of invention, the American designer is more important to-day than ever before. First, because of tariff difficulties, we have imported fewer things each season. Now, because of the *crise*, every buyer sent to Europe is strictly budgeted. More and more, then, we need creative designers in New York. In exclusive shops, they are increasingly valuable because of the rapidity with which the gems of every French collection appear on Fourteenth Street with a \$12.98 tag. Bergdorf Goodman, Bendel, Jay-Thorpe, Saks-Fifth Avenue, and Bonwit Teller, all of whom import large collections, have designing staffs, making their own "originals," which are carefully guarded against duplication. A few purely American fashions have been launched through Hollywood, as Vogue pointed out in an earlier issue, which automatically makes them "mass" styles, short-lived. But, largely, it is the American designer's job to look over the shoulder of Paris, to come home and write his or her own versions of the mode, as it has been established there. And when we say versions of the mode, we do not mean those illegitimate clothes that are labelled "inspired by Paris" or "after So-and-So"—copies of copies of a couturier model, with a little frill added here and a non-functioning button there. We mean a completely original design that nevertheless fulfils the spirit of a Paris-bred idea.

Under the title of the "Unseen Label," Vogue once reported the group of American designers long unsung—the wholesale designer buried in the mysterious depths of the garment "mawket." Now, we return to



HAT BY JOHN-FREDERICS

the surface with names you know—New York creators who design for the smart American in their own shops. We are illustrating spring things from some of the most original of them, a few new satellites, many familiar ones. All are important names in the Vogue records, because they make fashion history in New York—and a good dress is a good dress the world over, whatever the label!

Many of these people have sponsored new fashion ideas practically simultaneously with Paris, the result of something in the air, perhaps, intangible or actual. We refuse to enter into any international controversies, however, as to who did what first. A much better game in New York is to guess the personality of the designer from his or her collection, or vice versa. Given a little imagination, you can make an almost perfect score.

Jessie Franklin Turner, for instance, turns out to be just the gracious person you would expect from her tea-gowns. She is one of the exceptions that we provided for, in that she creates entirely independently of Paris, assiduously avoiding the Collections when she goes through Paris on the way to her house in France, lest she be influenced by them. This is logical in her very specialized field, and she has been a pioneer in educating American women to the charm and importance of dressing with imagination in their own homes. Her subtle colour sense alone would make her famous.

Elizabeth Hawes is another of the Independents. She is a small, black-haired bit of fury whose spectacular stunt was to take her collection to Paris! Not long out of Vassar, she is already famous on both sides of the Atlantic. She has just completed, with Ralph Steiner, the photographer, a moving-picture of her life, mock-surrealiste, entitled "The Panther Wo-

man of the Needle Trades," which was shown at her Opening. This gives you a rough idea of the Hawes esprit that is responsible for her amusing ideas. She has made things for as contradictory types as Lynn Fontanne and Lillian Gish, but nothing she does is dull, if she has to use laundry rope on your hat to entertain you!

Muriel King is another intrepid young woman, although her training has been closely tied up with Paris in her former career as a fashion artist. She likes best to design for the individual, and, though young as a firm,



A BLACK WOOL SUIT BY BERGDORF GOODMAN

she already numbers among her *clientes* such chic women as Mrs. Baldwin Browne and Mrs. Wilton Lloyd Smith. Tall, dark, and striking, you will find her in her remodelled shop in an old house—the kind of brownstone in which the architects of the 'Nineties did not spare the golden oak. She has transformed it, and, to-day, you have a quiet conference amidst soft pinky-beiges and cupboards full of coral, all vaguely Biedermeier. Muriel King understands to perfection how to take one good costume and turn it into six by clever capes and scarfs and such, for she is not one to scoff at those who do not order clothes in gross lots. Her evening clothes are divine, and her tailored clothes beautifully made by a man-tailor, as they should be.

Both Elizabeth Hawes and Muriel King have designed for Dorothy Shaver of Lord and Taylor, who has probably done more than any one to support the younger American designers and bring them to public attention. She believes that they understand better than any one else could, the type of thing suited to, and desired by, the young New Yorker—a genus almost unknown to the Paris Couture (always excepting Schiaparelli, who has lived here and seen the pretty creatures). At present, Miss Shaver, who is one of those amazing young women with titles like Vice-President and Director, has been the impetus in launching Melisse as a dress designer—another artist whose entertaining drawings have appeared from time to time in these pages. (Continued on page 96)



HAT BY LILLY DACHÉ



BENDEL • HATTIE CARNEGIE



DOBBS • SAKS-FIFTH AVENUE



JAY-THORPE

FRANCES CLYNE

- At the Picasso exhibition—one lady in Bendel's red-and-white ensemble; another in Hattie Carnegie's navy-and-white apron frock
- In the typical East Fifties scene above—a lady in Dobbs' hat of black-and-white straw; another in a rust-and-oyster tweed coat and oyster crêpe dress; from the Salon Moderne, Saks-Fifth Avenue
- At the party, left—a Jay-Thorpe original of navy-blue silk with white inserts; and a Frances Clyne mauve-pink dress with purple violets edging the jacket



STEICHEN

MODEL FROM JESSIE FRANKLIN TURNER

Three who believe in femininity

The precious imagination that combines pale peach chiffon and absinthe-yellow satin with a dash of deep green at the sash and hem, could only be Jessie Franklin Turner's. Mrs. Julien Chaqueneau wears this tea-gown, indicative of Miss Turner's feeling for gracious living



PEGGY HOYT • MILGRIM

Peggy Hoyt's great sense of elegance is obvious in this utterly feminine, utterly lovely dress. Gossamer white chiffon traced all over with silver beads is the fabric; the décolletage is beautifully shaped and embroidered; and a half-revealing jacket has double cape sleeves. Jones and Erwin's décor

You can count on Milgrim for something fresh and unusual and very jeune fille—such as this dress. Dust-ruffles around the hem—more ruffles around the shoulders—a sort of Floradora allure—a red, white, and blue printed chiffon that is very appetizing—and a red and blue sash streaking to the floor



Elizabeth Hawes—young, reactionary, American to her finger-tips—did this: a white embroidered batiste dress over a blue slip, a little tucked shawl, and a fuchsia and blue sash

Gervais—two sisters with superb taste—this: a white satin dress vivified with bright flowers—some flowers cut out and appliquéd on the flounce; others swung around the neck

Best—champion of the neat, the clean-cut, the ultra-simple—this: a shirt-maker dress in a mouth-watering strawberry mousse shade, made of silk that washes as well as they say

Mrs. Franklin—arch exponent of hand-knitted things—uses one of her aristocratic brown-and-string striped knits for this: a swagger jacket, brown sweater, and a hand-knit beret



Local talent that has made good

Muriel King—intelligent, versatile, a designer with "manner"—is the talent here: a black wool skirt, black-and-white blouse, and —this is exciting—a white linen (or woollen) jacket


Bonwit Teller's beloved ladylike chic is obvious here: a gown of flowing black chiffon, a satin insert hugging the waist, and a loose coat almost as swagger as one you'd wear for sports


Lord and Taylor enlisted Melisse, the amusing interpreter of Young America, to design this: a suit of blue flannel, with a white mid-dy blouse and a flannel hat stolen from one of our gobs

Social Salad



4 parts oil
1 part vinegar
with a grain
of salt

 PALM BEACH—THE WIDENER SUNDAY NIGHT BEACH PARTIES TURN OUT TO BE MOST SUCCESSFUL OF SEASON—THE NEAREST THING TO A GALA FUNCTION THIS YEAR WAS EDDIE CANTOR'S AND GEORGE JESSEL'S PERFORMANCE AT THE PARAMOUNT DRAWING A CROWD THAT LOOKED LIKE OPERA PREMIÈRE—LILI DAMITA BOWLS OVER BATH AND TENNIS CLUB WITH WHITE RUBBER BATHING-SUIT—GRACE MOORE LOOKING LOVELY AND SINGING BETTER THAN EVER AT MR. AND MRS. FREDERICK LEWISOHN'S PARTY—THE R. AMCOTTS WILSONS' HOUSE-PARTY SWIMS AT MRS. DODGE SLOANE'S BECAUSE STORMS CHOKE PIPELINE TO THEIR OWN POOL—"GO NATIVE, YOUNG WOMAN" IS MOTTO FOR BEACH CLOTHES—BALI INSPIRED DOROTHY FELL'S CALICO BATHING-SUIT—MRS. ROBERT H. MCADOO WEARS LINEN JACKET FROM SALZBURG—MRS. SHEVLIN SMITH SHADED BY A PROVENÇAL SAILOR HAT—MRS. C. OLIVER O'DONNELL APPEARS IN A MEXICAN SOMBRERO.


 PLUS ÇA CHANGE— — — Nowadays, when dividing lines in society are so fine as to be invisible, the groupings depend upon what resorts their members frequent. Palm Beach stands for luxury and even in these days when the gilt on the society lily is wearing pretty thin, it is no place to attempt (even to visit) if you haven't what is known as the wherewithal. Everything is late—you get up at noon, lunch any time between one and three, and are apt to dine at ten—with a corresponding lateness about going to bed. A perfect example of how life goes on is found in Sarah Jane Sanford's classic remark: the butler came in to announce luncheon, and, in her vague way, she looked up and said: "Lunch? How nice!—let's go for a swim."


Life goes on in the same way. Hostesses may not be quite so nonchalant about inviting whole house-parties to a meal and not caring whether they have

ten or fifty people to dinner, but you see the same faces, the same people, doing the same things they've always done. It takes a special constitution to go in for resort life, and, apparently, each year hardens you to it more and more. Look over the social columns of the last few years: a few people have fallen by the wayside through death or bankruptcy; a lot of the women have changed husbands and names; but their life goes on. The news never varies: Mrs. Harrison Williams does something or other, but it's always white; Mr. Charles Munn's house-parties continue to be made up of England's best; guests come off the *Nourmahal* for a few days' visit; Mr. Joseph E. Widener takes friends to the Miami races; the Gurnee Munns are either living in their house or letting it; Mr. Edward T. Stotesbury has a birthday and beats his little drum; the Mesdames Stotesbury and Seligman organize concerts or lectures or in other ways do what they can to promote culture under the palms; and so on. Every party winds up at the Colony. You can't blame us if we never seem to find a new name. *Plus ça change, plus c'est la même chose.*

Aiken is a different matter. Aiken gets the horsy, golf-playing set who go in for sports to the extent that their evening diversions can not be elaborate. You try riding in a stiff drag and playing eighteen holes of golf in one day and see if you feel much like going in for being the belle of the ball until the early hours of the morning. Unpretentiousness is supposed to be the key-note. There was a time when the only motor-car you saw was a very battered station wagon—each

dent and scratch and year added to your social prestige. But now the Whiskey Road has been fixed up, and Rolls-Royces go speeding past Cadillac 16's so that the simplicity is pretty pseudo.

 AIKEN—AIKEN TAKES UP SERIOUS MUSIC—G. MACCULLOCH MILLERS HAVE CONCERT INTRODUCING ENGLISH 'CELLIST SHERIDAN RUSSELL—MRS. BAYARD WARREN SINGS—MR. PAUL CRAVATH APPLAUDS—MRS. WILLIAM DEERING HOWE AND PARTY FOLLOW DRAG IN NATTY RIG INSTEAD OF THE USUAL BUGGY—MRS. CHARLES BLACKWELL AND MR. WADSWORTH LEWIS ABOVE WHEELS—MR. AND MRS. ROBERT STEVENS AND MR. MOREHEAD PATTERSON ARE OUTRIDERS—GREAT TURNOUT FOR HORSE-SHOW—USUAL FIELD-DAY AT BOYS' SCHOOL GREAT SUCCESS LARGELY DUE TO FOOT-RACES RUN BY THE MOTHERS—LOCAL FIGHTS AT AUGUSTA PROVIDE MAIN EVENING ENTERTAINMENT FOR AIKENITES—THE GEORGE PYNCHONS AND GEORGE EUSTIS AND MRS. PAUL ABBOTT FLYING FROM FLORIDA TO NEW YORK DROP FROM THE SKY FOR A COCKTAIL AT POLLY AND HELEN POTTER'S PARTY—POLICE CHIEF STEALS STAGE AT MRS. GERALDYN L. REDMOND'S.

 FASHIONS IN LIONS: As a general rule, the police are not too welcome at parties—that is, in their official capacity, but, recently in Aiken, the Chief of Police turned out to be the social hero of Mrs. Geraldyn Redmond's party. It all started because the four best coloured musicians were then languishing in jail, so the success of the party depended upon the cooperation of the Police Chief. He let the musicians out for the occasion and naturally went along to keep an eye on them. Suddenly, the guests discovered that this minion of the law had talents of his own: he amazed them with card-tricks and very shortly, three guests (Continued on page 92)



MAINBOCHER (JAY-THORPE)

- If you're the willowy type, choose the first dress, of dull, heavy peau d'ange satin and fleur de soie, with a grandiose sweeping movement at the back. Brown gloves and shoes match the sable wrap
- That jacket with huge dots and huge sleeves is made of transparent organza. It's what you're going to see, on spring and summer evenings, over the edge of a theatre box or out on a balcony

Summer evenings in town



PATOU (WANAMAKER) • PATOU (BENDEL) • PATOU (BONWIT TELLER)

On the formal side

• That first costume, "Harmonie," combines a georgette frock, a taffeta bow, and a wool rep coat, then adds a picot hat

• Zebra stripes were all over the Paris Collections. In "Casino," they're on georgette, worn under a marten-trimmed coat

• Notice the fabrics—satin for this two-piece dress, dull, rib-quilted silk for the fox-trimmed jacket. "Dîner au Cabaret" is the French version of the cinema ensemble, and very wearable, with its satin hat and its sash fastened with a jewelled clasp



SCHIAPARELLI (JAY-THORPE) • SCHIAPARELLI (BERGDORF GOODMAN) • SCHIAPARELLI

• Shoulder-cuts and colours are Schiaparelli's points de résistance, this season. Bias bands stand out like a Bali dancer's wings on this belted jacket with brass fastenings, worn over a transparent wool crêpe blouse. The knitted cap adds a fillip

• A linen-weave wool skirt, a patterned jersey jacket, a piqué blouse gathered at the neck, a crocheted cotton cap—add them up and get something really new

• That third suit is new, too—in its shoulder-corner cut and its fine plaid cheviot

On the sporting side



MODELS FROM PATOU AND SCHIAPARELLI

SUBTLETIES

in colour combinations

- Every one is striving for subtle colour schemes, such as this brown ciré satin cape, "Madwena" (right), above a white crêpe dress with a brown top; Stein and Blaine
- Another blend that satisfies sophisticated taste is this silver cape shining over a midnight-blue satin dress, "Cascade." Observe the way the cape throttles the neck; Bendel

- For unexpected contrast, behold the green velvet cape, sable trimmed, on the opposite page, which Patou puts over a pink satin dress. The ensemble is called "Marivaudage"

- Starting with two blues for the velvet cape on the opposite page, Patou adds a Burgundy-red scarf, and, ergo, achieves a surprising symphony, known as "Roxane"; Thurn

- Patou calls the velvet coat on the opposite page, "Oiseau des Iles," and its pink-and-green tones suggest a tropical bird. The dress matches the sable-trimmed coat; Frances Clyne

- Exactly like cathedral organ pleats are the corrugated sleeves on the red velvet jacket on the opposite page. They're Schiaparelli's idea. Milgrim has this jacket

- To prove, again, that almost anything goes this year, take a look at Schiaparelli's jacket of blistered silk in Scotch plaid on the opposite page, worn over a satin dress; Mary Walls



MODELS FROM LELONG

March 14, 1907

VOGUE



MRS. BURKE ROCHE
Mother of Mrs. Arthur Borden nee Cynthia Roche

From shirt-sleeves to shirt-sleeves in three generations

VOGUE 1907-VOGUE 1933

Behold this hardy perennial, the shirtwaist, leap through three generations, from Mrs. Burke Roche, in 1907, to her granddaughter, Mrs. Walter Maynard, the former Miss Eileen Burden, below. Dachs may come and dogs may go, but the shirtwaist seems immortal

All those who are obliged to consider the cost have reason to rejoice over the reappearance of the plain shirtwaist, which returns considerably the calls on our purse made by the extravagance of the age. Waists become at one time so sumptuous that real lace were to be seen all day long, almost appropriate to the occasion but nevertheless adopted by everyone. These are quite replaced now for ordinary wear by very plain models, that have a great amount of distinction. The best may be touched or perfectly plain, the latter consisting of the narrow knitted edge each side of the front and the cuff. Of course the foundation is difficult task unless the blouse is made of a soft fabric, the ruffles are not too full, the design was first brought out by the makers it was pronounced a good cost, but within the last few years exactly copied in linen, cotton, and herchief quality and beauty, in large stores, so now the shirtwaist is at a moderate price. A shirtwaist can equip one well for sports, and for a quiet function in evening. A waist is quite nice enough, and these should answer. A shirtwaist adjunct for the afternoon, and why if one go out much, and with ease one can see one. These need not be expensive which saves expense.

Cream chiffon clings to the squares of café au lait lace, over very thin, and greatly to the richness of the delicate ones are rich in wardrobe since cream is any sort. Platted trills in style, and are just the base of the collar and cuffs. This is a splendid, and bits of lace, which are and frayed look. A clever woman and dresses on very even of an inexpensive up each piece and platted trills for all manner of lovely. Lovely summer of worn lace after platted.

These articles yet add or detract time according. Anything new kid belts costs to four dollars.



SHIRTWAIST FROM KARGÈRE; HAT FROM JOHN-FREDERICS



BRUYÈRE (B. WEINSTEIN) • GOUPY (RHODA) • REDFERN

DOTS, DASHES, AND SPLASHES

Sliding like a waterfall down the front of this light-weight navy-blue woollen dress is a length of navy-blue and white dotted twill—square dots instead of round ones. It is loose on one edge and free on the other. Christened “Fanchon,” this dress was born to go with a white hat and white gloves

Bunches of field flowers on black crêpe—this is one print that every one is insane about. Goupy uses it to circumnavigate the waist of a black flamilol dress, “Mazette,” and then cuts out some more of the flowers and appliqués them over the top of a big black picot capeline—with huge success!

Zigzag dashes in navy-blue on white crêpe—you’ll like the clean, fresh appearance of this print. It is used here to construct an afternoon dress, a very wearable model, designed to go under a short-sleeved navy-blue coat that is not shown in the picture. You pull the draped collar out over the coat



PATOU (JAY-THORPE) • YVONNE CARETTE (SAKS-FIFTH AVENUE)

How much more effective a black-and-white dotted print can be when enlivened by a vivid green sash and worn with a stunning big Panama sailor with black and green ribbons. Jean Patou assembled this enormously attractive costume, "Flirt," to show that dotted prints are as good this spring as ever

Yvonne Carette can take about the boldest print in existence and tone it down into a thing of beauty. The big white splashes on this black crêpe dress are cleverly subdued by the sheer organdie cuffs and dickey. The dress is called "Ascot" and is especially smart when it is accompanied by a white hat

In bold black and white



Palm Beach



Aiken

PALM BEACH: "Laddie" Sanford and George Atwell off to the Gulf Stream for a few chukkers, with Miss Sanford and Captain Boyd Rochford looking on. Mrs. Francis H. McAdoo off for a walk . . . the Duke of Sutherland and the Earl of Warwick, England's gift to Florida, this year, going in for tennis and bathing

AIKEN: The winter resort that goes in for simplicity on a grand scale. Mrs. Geraldyn Redmond is the lady turned out in riding-togs, practically the uniform of this place where the cult of the horse is paramount and drag-hunting the main sport. Miss Polly Potter is shown on the veranda of the Palmetto Golf Club

Great Britain

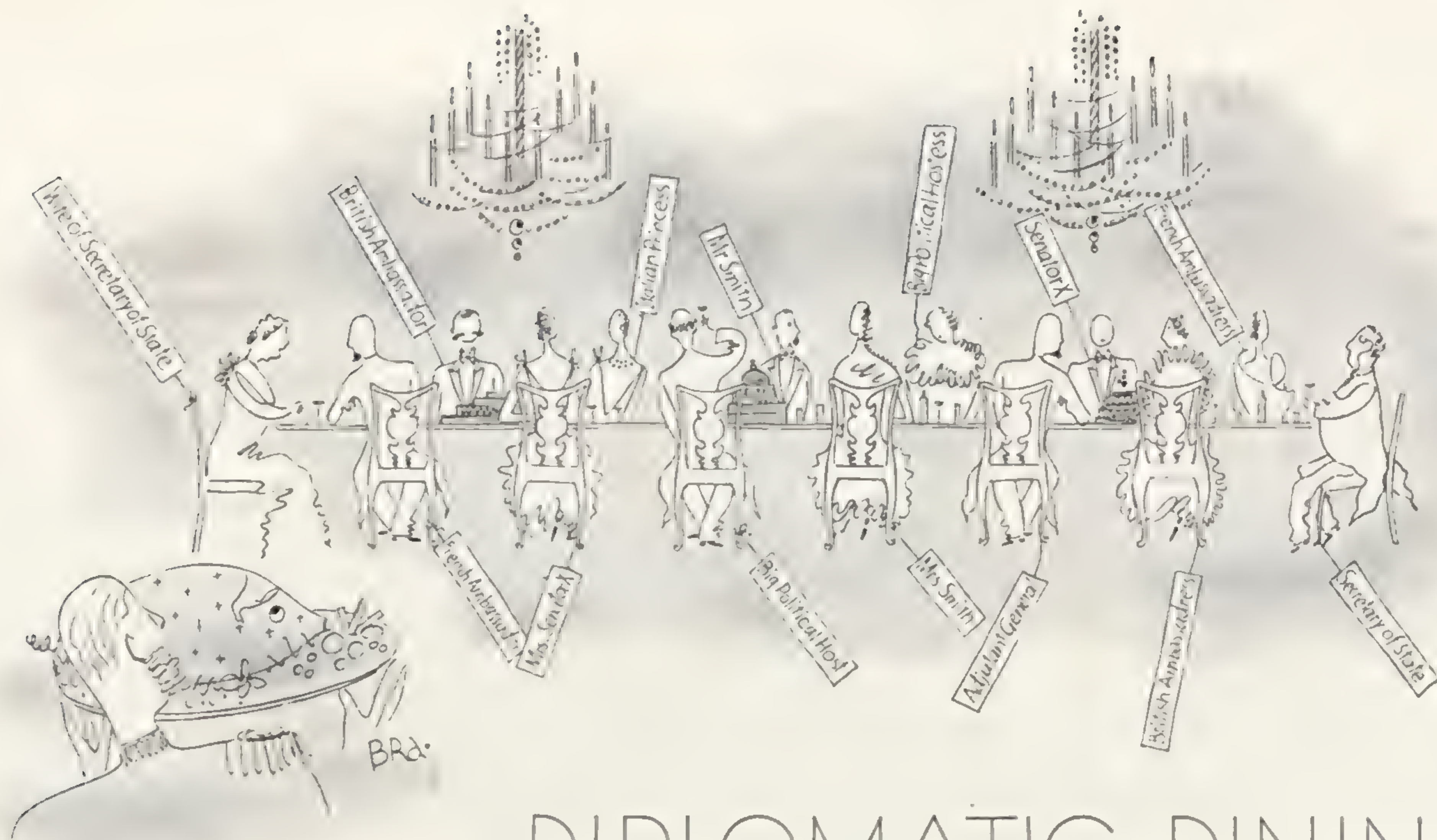


GREAT BRITAIN: We see Mr. Randolph Churchill in full regalia, looking prepared for a day's stiff huntin', while the Duchess of Westminster presents an example of the perfect spectator. Lady Charles Cavendish (Adele Astaire) is unmistakably "in residence" at Lismore Castle, Ireland

PHILADELPHIA: Fun in the Quaker City, you might call these scenes of gaiety snapped at a party given by Mr. and Mrs. Persifor Frazer, third. Mrs. Meade L. Barr is the chouette of the backgammon trio, Mrs. Frazer and Mr. B. F. Pepper, the players. At the bar are Mr. Edgar Scott, Mrs. Pepper, Mrs. Scott, and Mr. Frazer



Philadelphia



DIPLOMATIC DINING

By Sydney Sullivan

CITIES with individuality give rise to epigrams. Perhaps the best-known is that which promises that good Americans, when they die, go to Paris. Perhaps the most enchanting is that which runs, "On earth Madrid and in heaven, a little window that looks on Madrid." But the truest is that "More food is eaten socially in Washington than in any other city in the world."

Certainly, the social season is short, lasting only from the first Monday in December, when Congress convenes, until Ash Wednesday (this is a city that is still influenced by ancient ritual), but the number of dinners given during that time is, for so small a community, fantastic.

First in official importance are the five dinners given by the White House for the Speaker of the House, the Vice-President, the Supreme Court, the Cabinet, and the Diplomatic Corps. Then come the eleven dinners tendered the President by the Vice-President and the ten members of the Cabinet. These are not, from a social point of view, necessarily important. The outstanding example of how very unimportant they can be is the historic instance of the first dinner given by the White House to the Vice-President. The custom—if four years make a custom—of giving such a dinner was inaugurated during the first season of Mr. Hoover's administration. The friction generated by Mrs. Gann, sister of the Vice-President, over the question of

her precedence over Mrs. Longworth, the wife of the Speaker of the House, had reached a point where it might endanger the dignity of presidential entertainments. Therefore, the White House, for the first time in history, gave a separate dinner for the Vice-President. To this were asked chiefly clergymen and their wives, a class not usually so honoured en masse. The guileless

might have inferred that this undoubtedly would foster a spirit of pacifism, but the more worldly were certain that a spirit far from pacific was burgeoning in Mrs. Gann's bosom as she watched the clergy drooping in unwonted splendour about the table at which she had probably hoped for all that was most exalted in our little world.

But official functions can be chic—depending on the official responsible for them. While the Ogden Mills undoubtedly asked to their house many people whom they would never have seen save for the exigencies of Mr. Mills' position as Secretary of the Treasury, there was certainly a very definite cachet in going to one of their parties, if you were certain that your presence was not dependent on your position in the Treasury Department.

Not quite so inevitable are the dinners usually given by the ambassadors and chiefs of mission for the Secretary of State. These are apt to be more distinguished affairs than the Cabinet dinner-parties—partly because of the worldly qualities necessary to become an ambassador. But even here, there are gradations in the desirability of diplomatic invitations. An invitation to dine with the Ambassador of France and his wife has always been an important step in a social pilgrim's progress.

Next, indeed equal, in social importance are the Minister of Hungary and Countess Széchenyi. Although Hungary is a minor power, the Széchenyis have qualities that would make them outstanding by any standards. Primarily, there is a sprightliness of spirit that, at less formal parties, once led the Minister to wrap a Scotch rug about his very handsome figure and break into a perfectly competent Highland fling. Or, if music seems indicated, he can evoke creditable strains from a carpenter's saw and a chamois-covered hammer—a talent rare enough, (Continued on page 83)





COSTUME FROM BENDEL

STEIGER

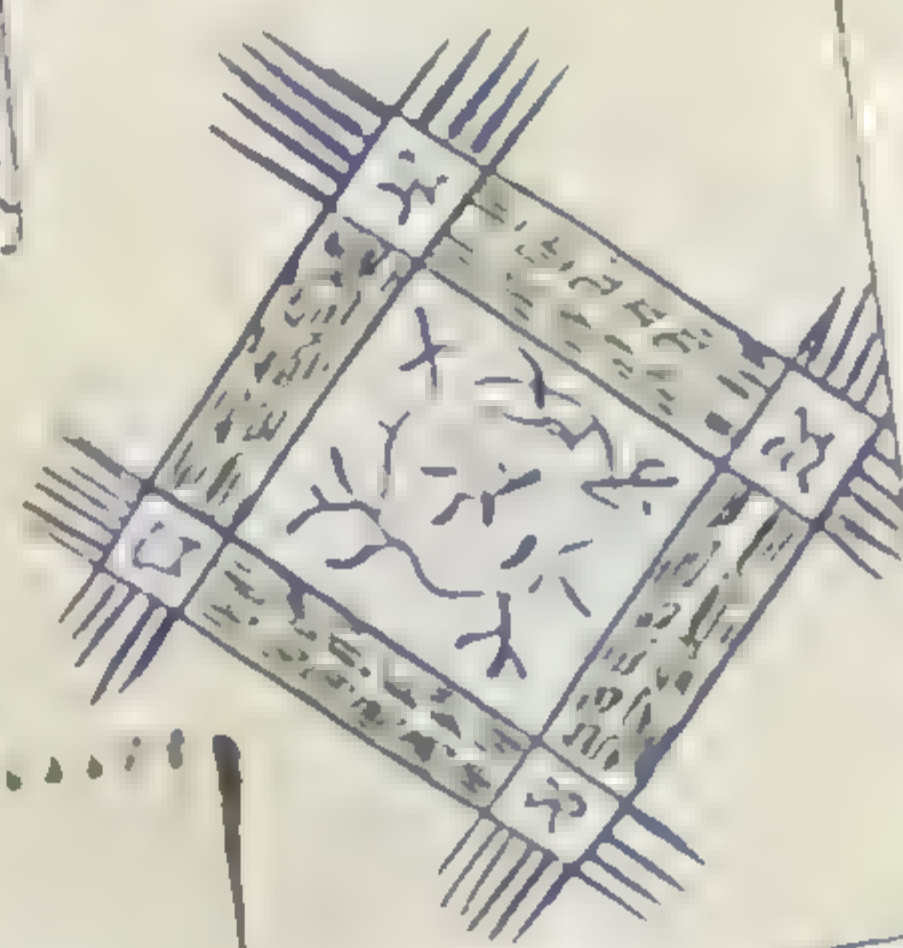
Miss Mary Taylor is one of the smart young women who are going patriotic, this season, in red, white, and blue. Her jaunty little feathered hat is a Descat model of rough linen, worn well towards the front and high off the head, and her sheer woollen suit has an unlined three-quarters coat with one of those cape collars so much in the swing. The gilet is of striped linen

Spring suits join the colours

Palm Beach



Miss Dorothy Fell
has a "Bali"
bathing-suit
of printed cotton



Mrs. Sherlin Smith
wears two lengths
of trousers



Mrs. Harrison Williams reads to her guests



4 AM. at Mrs. Harrison Williams' party



The Duke of Sutherland
Mrs. Francis H. McAdoo
The Earl of Warwick



opening night of the colony

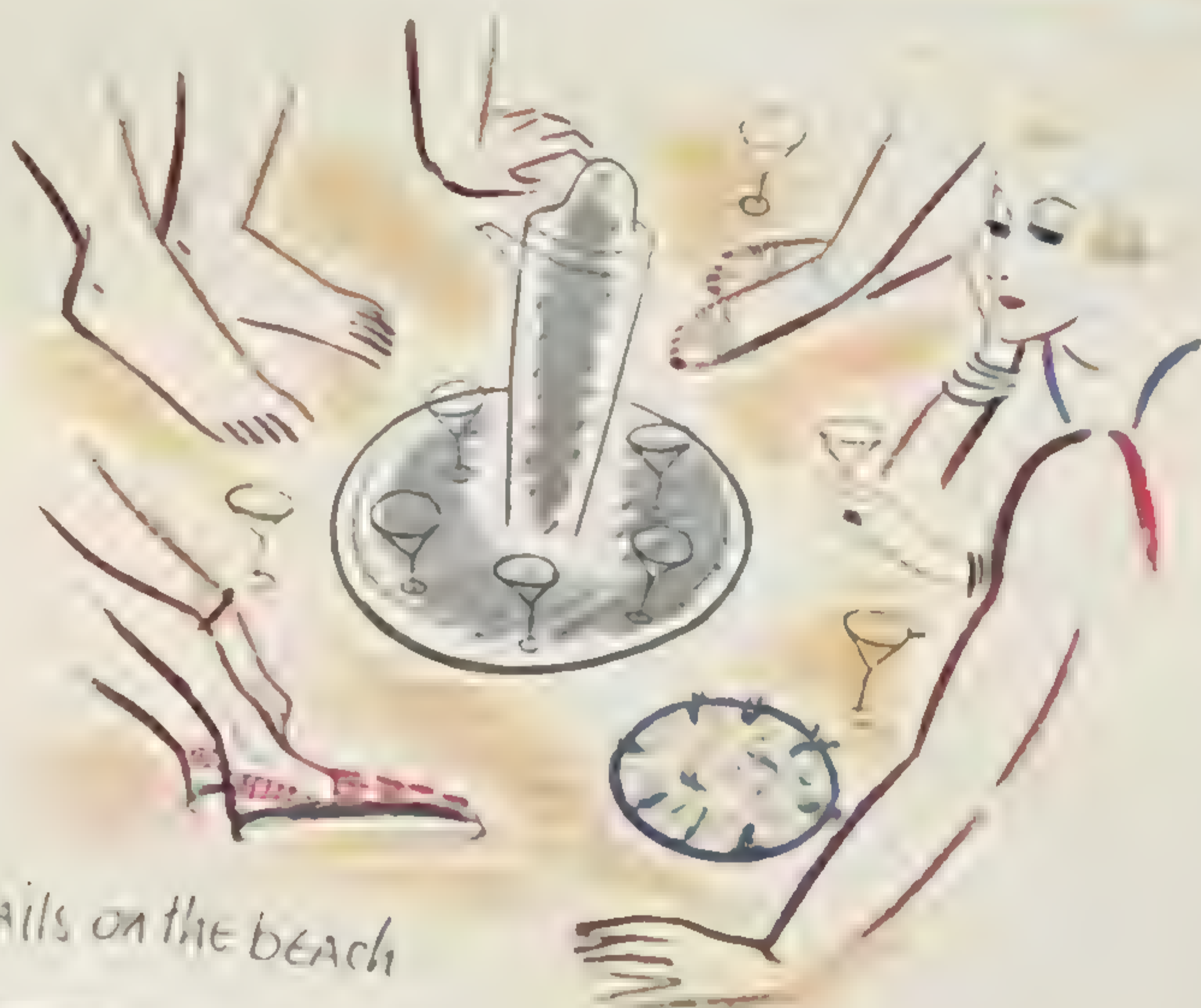


Mrs Stuart Symington
wears this dress



the topis
made from an
old oidened
OLAN shawl

Mrs Harrison Williams
and Bing



Cocktails on the beach





BRUEHL-BOURGES PHOTO

CONDÉ NAST ENGRAVINGS

A strong accent becomes the spring suit

BEIGE AND RED: For this spirited colour scheme (top) choose the extra-long scarf of sheer wool; Mrs. Franklin, Inc. One bag might be that washable calf envelope with a tortoise-shell frame; Saks-Fifth Avenue; the other, of red pigskin, from Bonwit Teller. Real cornflowers add a spring touch; Max Schling

YELLOW, BEIGE, AND BROWN: The sheer wool scarf that makes the middle stripe is perfect with this plan; Mrs. Franklin, Inc. Add an alligator bag from Best; Chanel's calf bag with a chain from Bergdorf Goodman; a twisted leather belt and bracelet from Yvonne Ganne; and a mimosa fillip from Max Schling

DARK BLUE WITH OFF-WHITE AND RED: Enliven this plan with the blue-striped scarf; Mrs. Franklin, Inc. Then choose a roomy pigskin bag, from Altman, and one of the new blue snakeskin—rough and dull—from Milgrim. You'll like the Harvard-red of the carnation boutonniere; Max Schling



ANTON BRAUN

Get your hand in the new cotton mode

RED AND WHITE: The Koret bag, white gloves, and braided kid belt in the lower stripe are good pick-me-ups for a blue or a black ensemble. The gloves are finely waffled piqué pull-ons, with suède palms; Lord and Taylor. The red seal bag has a lacquered initial clasp; Jay-Thorpe. Belt; Saks-Fifth Avenue

BLUE AND WHITE: You'll want lots of white with navy-blue, this spring. Down that centre line of accessories are: piqué gloves from Bergdorf Goodman; creamy gardenias from Max Schling; piqué gloves with blue-and-white cuffs from Best; African daisies from Schling; piqué gloves from Altman

BLUE AND YELLOW: With this combination, too, cotton gloves are unbeatable. Those at the upper right are of crinkled Lastex cotton, in white, yellow, or string colour; Bergdorf Goodman. The Koret bag is of blue glazed calf leather, with a metal slide fastening; from Best. The ribbed silk belt is from Best, too

TALK YOUR AGE

By Harford Powel

THEY appraise us, you know, not only by how we look, but by what we say. A steady flow of slang is second rate. Real wits say little. They listen eagerly, which is the most flattering thing in the world. Their own remarks are in the King's English, with only a dash of slang. That is because they are afraid of dating themselves. Overdone slang is like overdone spice, but outmoded slang is worse. It is the surest way to inform one's friends that one has committed mental suicide.

I have been set an ash-man's task. The Editor of Vogue asks me to sift out, from society's speech during the past thirty years, those worn-out expressions which every Vogue reader will throw away. You may have the most girlish of figures and dress it delightfully in the youthful mode. You may reflect the highest credit on your coiffeur and masseur. But if you say "it's fierce" or "hold your horses," if you call somebody a "big lemon" or a "caveman," the modern people within reach of your voice will know you date from the period which Miss Lillie represents in the photograph on this page.

So we can begin our ash-man's task by writing down the words that are so dangerous to people who were at school between 1900 and 1910. Our pet adjectives were "weird," "awful," and "fierce." Pretty girls were "peaches," unpopular ones were "pills." To shame a tireless talker, we told him to "go way back and sit down." The two-step was "the rage" and "all the go." An unpleasant man was a "chump." The man you wanted to dance with was "a



STEICHEN

HERE IS BEATRICE LILLIE SAYING "23-SKIDOO"

perfect corker." Instead of "no," we thought it amusing to say "nixy" or "nit." What had been the "four hundred" became the "smart set." If you refer to it as the smart set now, you assuredly aren't in it. Every word in quotation-marks above is deadly poison to any one who wants to be thought smart and young.

There were no "parties" twenty years ago except children's parties. There were cotillions, balls, receptions, luncheons, dinners, teas. Now, the word "party" covers all.

When Theodore Roosevelt came into the public eye, he brought with him a fleet of new words. "I play bumble-puppy tennis," he remarked, much too modestly, to me. He made the word "mollycoddle" famous. He was supposed to say "dee-lighted," "bully," and "by Godfrey!" All are dead to-day. So is our once witty word "bubble" for automobile, and "bromide" for trite remark. So is "brain-storm." We were fond of saying "keep your shirt on" and "get the hook." We toyed with a curious phrase, "23-Skidoo." A group of friends, formerly a "set" or a "crowd," became a "bunch." "Lunch, bunch—bunch, lunch!" was a favourite rallying cry of Mr. Harry Lehr. If any one was arrested in those days, he was "pinched" or "jugged."

Now tear ten years off memory's calendar. Between 1910 and 1920, we were using such slang as "loony" and "believe me!" and "watch your step." Men were "high-brows" or "lowbrows," with a liberal sprinkling of "bone-heads." When praising anything, we said "It's a bear!" We found chances to say "rubberneck." Girls, as a species, were "chickens." We spoke of "flappers" and "sub-debs." Two book titles of Sinclair Lewis, *Main Street* and *Babbitt*, became household words. Our great college game was



STEIGER

played on a "gridiron," and among its heroes were "half-backs" and "full-backs." These have disappeared. Football is now played on a field with no cross-lines, modern spectators speak of "No. 1 back," "No. 2 back," and so on. There are no "lofters" in golf, any more, and no "jiggers," because our iron clubs are numbered, too.

In war-time, ladies for the first time permitted themselves such expressions as "stinking" and "lousy." From the Navy, where it had been used for years, came the word "gadget," so useful for any small device. From the War, too, came "top hole" and "snap out of it" and "profiteer."

After the War, we became fond of describing different things by a single word, like "amusing." No word can stand this strain, as no silver dime can stand the erosion of a thousand thumbs. I have (Continued on page 82)

You're telling me ! ! !

• Above, you see the crisp Miss Lillie having just been told a flippant tale by Peter Arno, most modern of fun-makers, and slang-originator par excellence. To cover her mock-embarrassment, the mock-modest Miss Lillie eats a cheese-stick; while Mr. Arno apes her and Mr. John Hundley and Mr. Alfred De Liagre, junior, relish this very typical contemporary scene

• There isn't a "heavy muffin" in the lot, nor did the party "die on the vine." Although, and alas, in only a few years their chatter will be "old hat." Gown by Kiviette; bar by Berri



VOGUE'S SPOT-LIGHT



WANDERING COLTS, BY WARNEKE, AT KNOEDLER'S



PAINTING BY STERNE

In the galleries

THE excellent taste in Maurice Sterne's paintings is the very quality which, in offending no one, excites few. Sterne, moreover, is primarily a sculptor: his "Head of a Bomb Thrower," his heads of women and Indians, are memorable and show the valuable artist; a master of strong, clear, monumental form. His sculpture is untinged with theory; while his paintings—impressively filling three floors of the Modern Museum of Art—almost all bear the mark of easel-jargon. Except for his very earliest work—portraits in the old, sombre school (charming, unintellectual) and some lovely flower compositions—, you see the sculptor theorizing with paint: applying angles to Bali girls, applying "pattern," "form," "line," with a sensitive, but devitalized consciousness. It is "white-collar" painting, often sympathetic in colour, persuasive in mood (all his Italian women have a wistful serenity), but seldom keen or intense. They are emotionally pallid, have little interior energy. His drawings, again, are a sculptor's drawings, and therefore superb in their solidity and power. Sterne knows the human body backwards and forwards; a superlative draughtsman and molder, we wonder whether his life should not be spent in transmuting it into stone and line, rather than into canvas and oil.

• It is no longer unusual to find attractive women with painting talent; but to find one who is not only a masterly technician, but a worker in many fields and on huge scales is rare indeed. Such a woman is Lillian Gaertner Palmedo, who filled the Marie Sterner Galleries with her gay costume designs, her mural prospects, screens, and (Continued on page 97)



LEHMBRUCK TORSO



DORIS CAESAR AND "WOMAN"



NUDE BY L'ENGLE, AT THE MONTROSS GALLERIES



BOHLAND TORSO



THE DANCE CENTRE PERFORMANCE OF STRAVINSKY'S "PETROUSHKA"

ON THE CURRENT SHOWS

Dance and movies

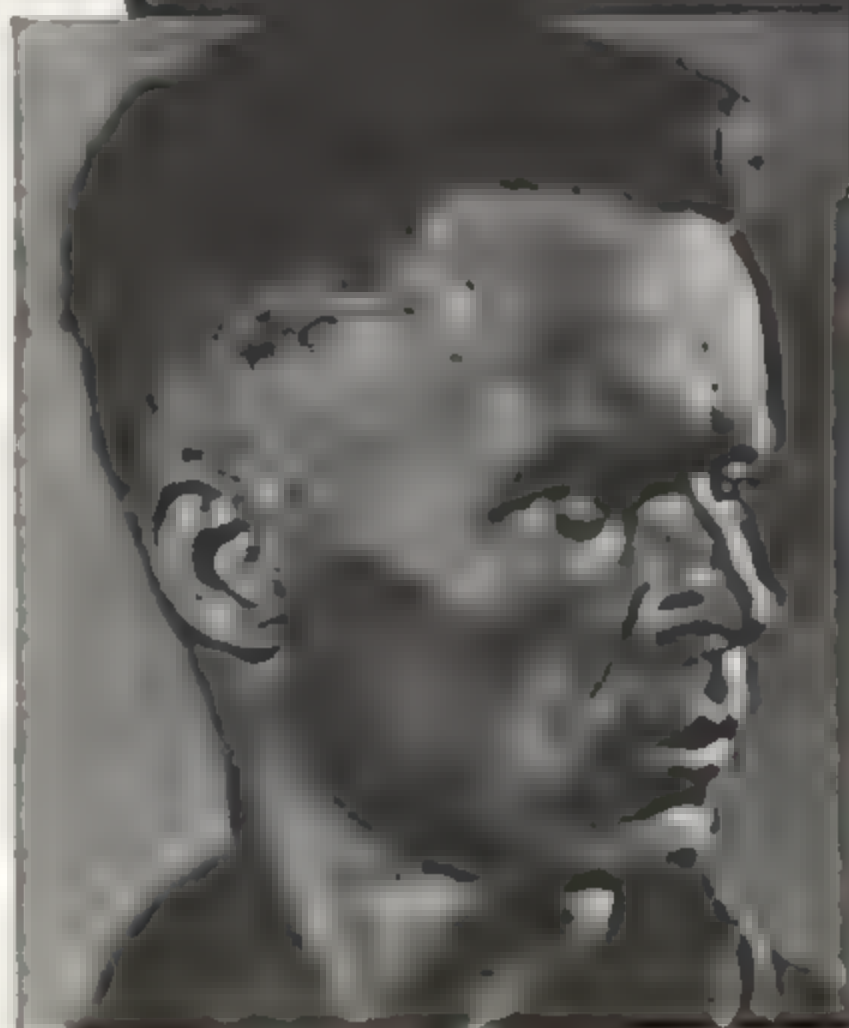
WHEN Mae West says "Come up to my room sometime," the temperature in the movie theatre goes up twenty degrees. For this amply cushioned lady of the yellow hair and the leering lip has *It* to an overpowering extent. She literally hurls it at you. Needless to say, "She Done Him Wrong" (alias "Diamond Lil"), with Bowery brawls, beef-eating choruses, and white slavers, is right up Mae's alley. She can swing her hip and heave in and out of her glittering corsages and drawl her amorosities to her heart's content—and to ours. As a rowdy, bawdy film with plenty of local colour, "She Done Him Wrong" is more than adequate and frequently hilarious. It was a bad idea, however, to precede the picture with Mae West in the flesh—and in an extremely feeble skit. Both her amplitude and her voice were entirely lost on the huge stage, and her *It*—unassisted by close-ups and corsets—went with them.

• A new director is rising in Russia whom some call equal to or greater than Eisenstein. Judging from his first talkie, "Ivan," which the Film Forum gave, Alexander Dovzhenko has yet a certain way to go before he can produce a "Potemkin." Nevertheless, he has one quality which no living director—including Eisenstein—possesses: a genius for making compositions of incredible breadth and grandeur. The shots of the great Dnieper River, first a slow, glassy band, then a frenzied torrent, are excitingly beautiful. And the views of the Dnieperstroy Dam Construction (the biggest in the world and the central theme of the picture), with its army of stalwart (Continued on page 101)

VANDAMM



ALIEN CORNELL • SCENE IN "SANCTUARY"



DOVZHENKO, NEW DIRECTOR



MAE WEST, AT WORK



HOWARD—PICKFORD "SECRETS"



REMÉ LONSE

Stage, by David Carb

"KATHARINE CORNELL in a new play by Sidney Howard!" That announcement, made several months ago, excited the whole American theatre—and much of America not part of the theatre—as few things could. And rightly so. For it represented a collaboration of two of our first talents. Three, in fact: Guthrie McClintic stages all the plays in which Miss Cornell appears. Throughout the autumn and much of the winter, theatredom felt frustrated. Miss Cornell did not appear in New York until the season was nearly three months old, and then it was in "Lucrece," an adaptation from the French. That, however, was short-lived, and, soon after its demise, the exciting announcement was made again. Now, at last, as they say in the fairy-tales, it has come true.

"ALIEN CORN": The actuality could not fail to be something of a disappointment; too much was expected. But that is not the chief reason why, after the final curtain on the opening night, the high expectations were, if not exactly shattered, far from fulfilled. For although the actress has never been more radiant, the drama is not one of Howard's best—in fact, it could scarcely be called one of his good plays.

The title, "Alien Corn," is taken from Keats. The locale is "Conway College for Women in a small town a few hours west of Chicago." Elsa Brandt, daughter of a disabled Viennese violinist, teaches music in the college. The conflict comes from her intense longing to devote herself entirely to music, in Vienna; (Continued on page 86)



THE LIVING-ROOM OF "THE BARN" HAS AN OPEN FIREPLACE

MATTIE EDWARDS HEWITT

BARN INTO COUNTRY HOUSE



NOW A COUNTRY HOUSE

Mrs. Edward Spring Knapp, in the conversion of an old barn at Roslyn, Long Island, has retained the original floor plan and achieved an admirable result. Painted typically red and white, the house overlooks a sunken garden that was once the barnyard



ONCE A BARN



F. A. CONNINGHAM

A PIGEON'S-EYE VIEW

The living-room, shown also on the opposite page, uses the original barn doorways as huge windows, curtained with alternate widths of peach and yellow taffetas, which produce an iridescent effect when drawn. Rustic French furniture is used with deep upholstered sofas and a hooked rug made by Alfred Porter of Glen Cove. Guest-rooms open from the balconies, which look down into the living-room. The ceiling, thirty-four feet high, is sky-blue. Archibald M. Brown, of Peabody, Wilson and Brown, was the architect



MATTIE EDWARDS HEWITT

VAST WINDOWS REPLACE BARN DOORS

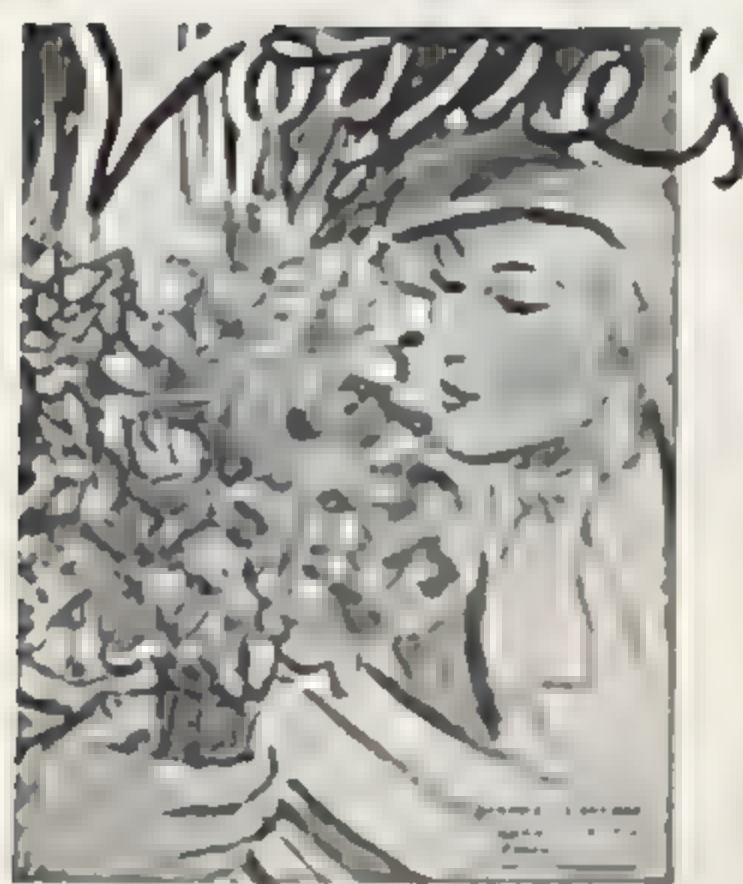


STEICHEN

NAVY-BLUE AND WHITE PRINTED SUIT FROM ALTMAN

Cheney puts Vogue's name in print

Prints Charming



cover by Erickson—that gay sketch at the left from the January 15 issue—was the inspiration for the series of Cheney silks shown on these pages—prints made with the letters V-O-G-U-E, which is certainly spelling it with chic. Printed on heavy or sheer crêpe, the letters are either light on a dark background or re-

versed. There are six of these designs—five made from the single letters forming *Vogue*, and one from the word itself.

Every spring sees the return of prints, and a summer without them seems practically unthinkable. In hot weather, a printed silk dress doesn't assume that I-fell-asleep-in-it air that so many dresses get—it looks fresh, cool, and gay, and, if cut on simple lines, does for the office or a shopping expedition and yet is dressed up enough to wear for a quiet dinner with the young man you are trying to impress. For evening, there are the jackets of figured silk to give a light touch to summer evening dresses, and frocks of foulard like that used for men's ties have a tailored air that is irresistibly smart. And, of course, there is always the filmy, flowery, ingénue print for the type of blonde who must have one.

But prints have gone modern—they reflect the times in a way that no other fabric could. There is a new departure in designs; demure little flowers, pale shades, and medleys of many colours have had to take second place. You go in for two-colour prints with designs taken from objects or scriptic and geometric figures.

Some New York dressmakers have incorporated their monograms into motifs; Muriel King's printed foulards take you back to the schoolroom with their variations of those interlooping o's that revive memories of first struggles with a pen; your geometric studies are recalled by the parallelograms, triangles, and lines that occupy a big place in so many of the newer prints. Marshall Field has created a series of prints called "Century of Progress," with soft, subtle designs by Walter Dorwin Teague from actual buildings in the World's Fair, than which there could be nothing more up-to-date.

The navy-blue Vogue print by Cheney with dead-white figuring makes up the three-quarters length coat ensemble on the opposite page; from Altman's. A white piqué scarf, naïvely trimmed with rickrack braid, adds a tailored air to the dress and matches the fluted J. Suzanne Talbot hat and wide gloves



SCRIPTIC PRINTS FROM CHENEY

- The luncheon group includes (left to right) Miss Faith Fahnestock, Miss Constance Zabriskie, Captain C. Ross Cuthbert, Miss Mildred Hockstader, and Mr. Charles Reed

- Mrs. Mason, wife of the Pan-American Airways representative in Havana, practically commutes between there and New York

- Mrs. Frothingham is a member of the Tuxedo Park colony

- The Fraser Horns were snapped at The Castle Harbour pool

- At the fish-haul given by Mr. Alfred J. Moulton and Mrs. Aubert: Mrs. Hamilton Jackson Starke, Mr. Robert Emmons, Mrs. Daniel Bacon, The Very Rev. the Dean of Nassau, Mrs. Charles S. Dolley, Mr. C. Frederick Frothingham, Mr. Philip Ruxton, Mrs. C. J. Alexander, Mr. Lewis Young, Mr. Frazier Jelke



WALTER RUTHERFORD, BERMUDA

BERMUDA: LUNCHEON ON THE TERRACE AT THE CASTLE HARBOUR



HAVANA: MR. AND MRS. G. GRANT MASON, JUNIOR • NASSAU: MRS. C. F. FROTHINGHAM

Enchanted isles in the Caribbean



BERMUDA: THE FRASER HORNS



NASSAU: THE FISH-HAUL AT OLD FORT CREEK

JONES AND LEAHY

A BERMUDA CATCH

for the hostess

LOCALE: Bermuda. Scene: terrace at The Castle Harbour. Male lead: Theodore Titze. And, what, please, could be a more perfect *mise en scène* for Vogue's Inquiring Gourmet, as she pursues her life's rôle of tracking down the secrets of good food and revealing them to a waiting world? The answer to this purely rhetorical question is that none could be more perfect, for Theodore is one whose name is synonymous in the minds of gourmets with famous restaurants and fine food. If you were brought up in New York, in the Theodore tradition, you will remember him at the Ritz and then at the Madison, and now he and his talents are blooming in Bermuda, at The Castle Harbour, that fabulous hostelry that is cut out of the side of the rocks overhanging the sea.

If you come upon this hotel, unawares, so to speak, the cuisine will be somewhat of a surprise, so truly Continental is its flavour. But, this is all by design, for every member of the staff, from the dramatically mustached *maître d'hôtel* to the beaming *sommelier*, was plucked from some famous place in Europe and set down in Bermuda to make atmosphere and a service that can only be known as suave. The chef brought a crew of forty of his own men along with him when he came, and rules placidly in a vast, shining domain. The inner workings of a great kitchen are always fun, and, at The Castle Harbour, each order sent down

from the dining-room is posted on a huge board, at which a strong-voiced announcer stands to call forth the items in stentorian tones to the battery of cooks at the stoves in the middle of the room, who then whip into action, each in his own field, to turn out something pretty special.

In the wine *caves*, kept at different temperatures according to what they harbour, are hundreds and hundreds of beautiful bottles, laid gently on their sides, every one selected on the Continent by Theodore himself. All the fine German wines are repre-

sented here, as well as the French, a phase of wine *Kultur* that Americans often forget in their rush for champagne. But, given a Niersteiner 1921, with Sole, Murat (which you might well be given, since they are there to be had), you should be pretty happy about it all. We will arrive at that sole shortly, since we begged the recipe after the first bite.

Mr. Titze, like the director of many great enterprises, prefers to keep himself strictly behind the scenes, but he will emerge occasionally to plan a menu for old clients. He finds that, in the end, the simpler he makes a meal, the more it appeals to people with a flair for food. He would say that a perfect luncheon would be cold lobster, Parisienne, followed by breaded breast of chicken, Viennoise, and string-beans in butter, with *Coupe Saint Jacques* as a sweet.

If Mr. Titze were ordering your dinner for you, you might have green-turtle soup, broiled sea bass with a mustard sauce, Long Island Duckling à L'Orange (and if you do have that at The Castle Harbour, order Clos de Vougeot with it!), croquettes of spinach, and strawberries Parisienne. Mr. Titze keeps a big golden book in his office where all the famous people who have stayed with him have signed their names, and a noble roster it is, including royalty from everywhere, Lindbergh, famous hostesses, and friends.

The chef of The Castle Harbour is a man of versatile gifts. Almost every day

one of his spectacular new masterpieces graces the cold buffet. One *pièce de résistance* was Languoste, The Castle Harbour, a superior lobster rising from what seemed to be clouds of foam, but which were really egg whites beaten to a froth and arranged in some incredible manner so that they floated.

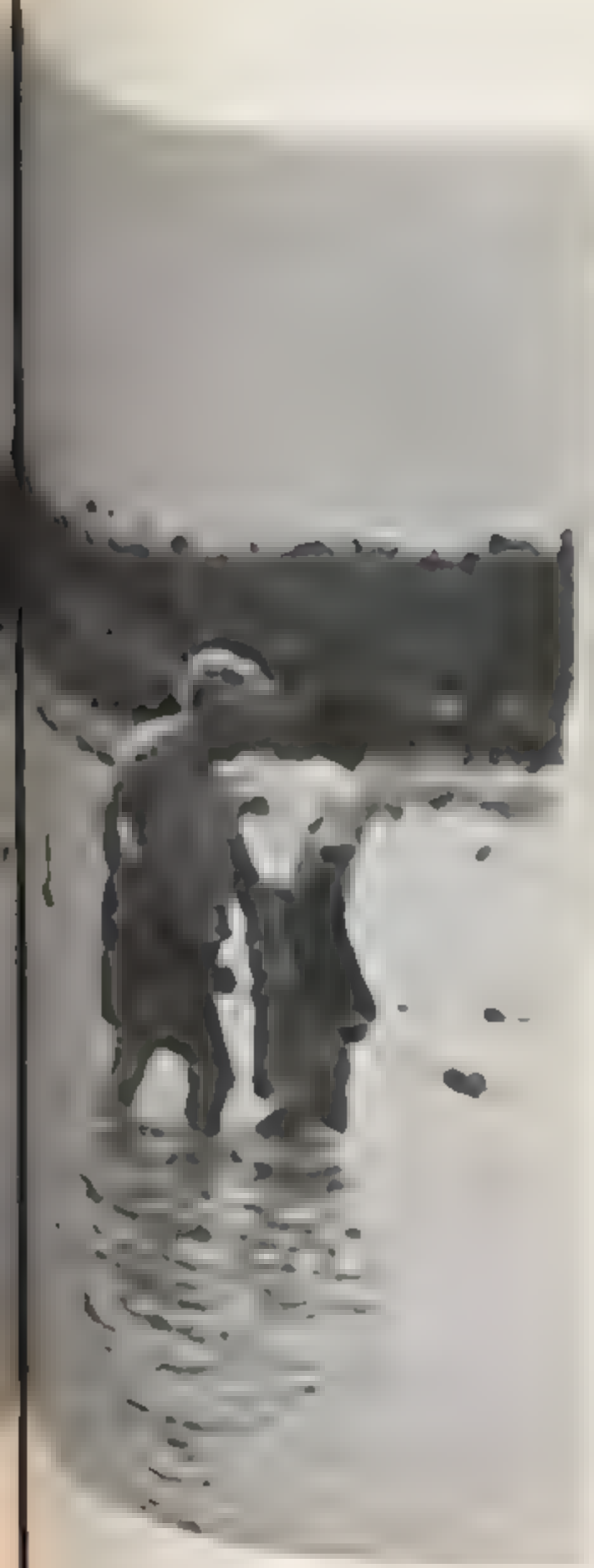
Another day, there was *Le Faisan et Les Bécasses en Volière à la Diaphane*, meaning a sort of superior galantine of pheasant and woodcock. This *de luxe* dish was surmounted by a royal pheasant in effigy, complete with feathers, driving the woodcocks on to culinary victories with ribbons for reins. One of the amiable head waiters wheeled this creation about the dining-room, giving his interpretation of the call of the pheasant, much to the enchantment of the guests. But, true *cordeon bleu* that he is, this same chef can take a piece of plain Bermuda whitefish and turn you out a simple sauce for it that will remain forever in epicurean memories. It is, therefore, the simpler triumphs that we append here, easy to emulate in our own kitchen, but each one bearing that characteristic flavour with which a master chef always manages to mark his recipes as his own.

Here, for example, is one of the fish triumphs, intended for fillet of sole, but equally adapted to fillet of any whitefish. A shallow earthenware dish is buttered, and the bottom is spread thinly with chopped (Continued on page 94)



WALTER RUTHERFORD, BERMUDA

THEODORE TITZE AND VOGUE'S INQUIRING GOURMET





STEICHEN

MURIEL KING

Another American "original"

Everything Muriel King does has "manner." Here is one of her originals, designed by herself and worn by herself. Even the grey-and-white foulard with its chic feather motif is one of a series of prints she designed for Marshall Field. Nice contrast is given by black and white ciré ribbon. Jones and Erwin décor

Vogue's Smart Economies

JUDGING from the letters we get, Vogue's Smart Economies have stopped being merely a feature and have become an institution in the American Home.

Vogue's pages of Smart Economies were born in the issue of last September 1. And, instead of being our idea, this feature was really your idea. So many letters we had up to that time! Letters saying, "I love Vogue . . . it is my Bible . . . but how I wish I could find the clothes I see in Vogue in my home shops, instead of just thinking about them and wanting them. Wouldn't it be possible to make some plan with the shops in various cities, so that women like me could buy clothes selected by Vogue?" This is a fair example of about three thousand letters we've had. Having a high moral sense, we decided something must be done about it. So we did this.

Everything that is put into the pages of Smart Economies has been picked out by Vogue's Fashion Editors, who forever keep one eye on fashion, another on value, and a prying finger on workmanship. Their sophisticated knowledge is part and parcel of the clothes shown in these Economy pages . . . clothes just as much at home in your city as they are in New York. All the weight of their discrimination is brought to bear on the selection of the clothes in this group.

The smartest shops throughout the country have been asked to cooperate with us to make this service something unbeatable in its efficiency. You can go to the best shops in New York and ask for the Vogue-selected Economy Fashions and get them, and you can go to shops all over these United States (which shops you will find listed on page 107) and ask for Vogue-selected fashions and get them, also. If you should find to your horror that your own city or shopping centre isn't on the list, write us a bombshell about it, and we will write and tell you where you can find the merchandise you want, in some near-by shopping centre.

It little becomes our modesty to toot our own horn, but to finish this brief history of these Smart Economies really adequately, we should print some of the things people have been writing us. "May I take this opportunity to mention how immensely helpful 'Smart Economies' are to me on my very Limited Income?" "This plan of Vogue's for making good clothes possible for impoverished ladies is so good that I shall probably be writing you letters constantly." "I wish I had room to thank you separately for each of the lovely dresses I have been able to get through this service." "I find your selection of gowns unusually chic and wonderfully good value." Well, there are many others like that. But we blush to quote more.



How to purchase

All of the models shown on the next two pages—costumes for town and for sports—may be purchased in various New York shops and in other shops throughout the United States, including the shops listed on page 107. If you have difficulty in finding any of these models, write to Vogue, at 420 Lexington Avenue, New York City, and we shall be glad to give you an address in your locality where they are available. Be sure to tell exactly which model you are interested in and enclose a stamped, addressed envelope with your letter. If you live in a small town, please give the name of the shopping centre that is nearest to you



Smart Economies for Sports



ALTMAN

SELECTED BECAUSE—
It's a knitted sports ensemble and very chic; it's of Bramble wool yarn in shell-stitch; the one-piece dress has short sleeves and a leather belt; the bolero jacket has three-quarters sleeves. (Scarf is not included.) All sizes; various colours; \$16.75

SELECTED BECAUSE—
Nothing is smarter than a shirt-waist dress. It is made of oblong-checked Celanese jersanese; it has a convertible neckline, linked cuffs, and a contrasting leather belt. In various colours and in white; women's and misses' sizes; \$16.75

SELECTED BECAUSE—It's a knitted dress (left) of Lastex bouclé yarn; the top is knitted in a smart lacy stitch; the surplice cut is very flattering; it's useful for both town and country. In various new colours; \$19.75

SELECTED BECAUSE—It's a new redingote ensemble (lower left, opposite page); the dress is of Onondaga field-flower printed silk; the coat of silk crêpe or sheer wool crêpe. In women's and little women's sizes; \$29.75



JAY-THORPE • BERGDORF GOODMAN

NELSON



Wanamaker (described on opposite page)



LORD AND TAYLOR • BEST

Smart Town Economies

SELECTED BECAUSE—The jacket and dress above are of Myhnepo's heavy sheer silk crêpe; the dress has a contrasting belt, an organdie flower, and short puffed sleeves; the swagger coat has bracelet-length sleeves. In women's and misses' sizes; \$19.75

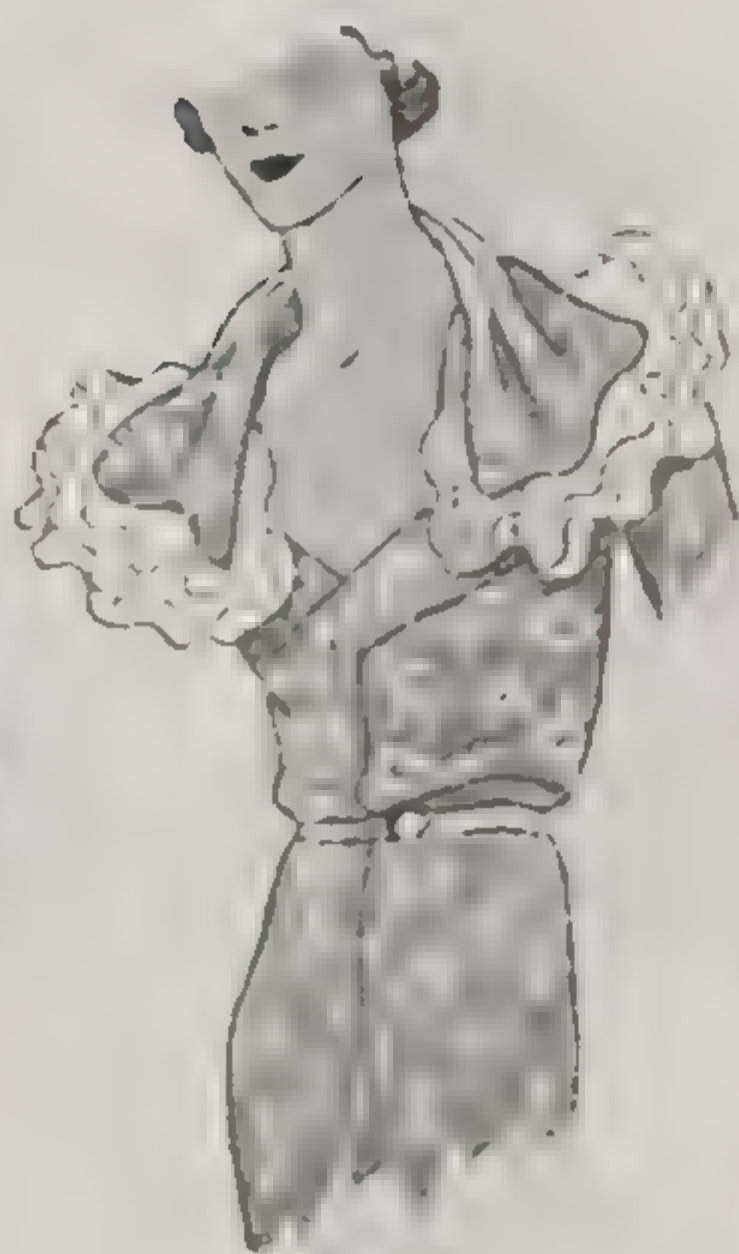
SELECTED BECAUSE—Those square, extended shoulders have tremendous chic; the hip-length jacket is cut on Mainbocher's full-backed lines; the one-piece dress has a striped silk waistcoat effect and bow; silk crêpe makes both dress and jacket; \$29.75

Conturier Designs



Organdy's frills
on a dress of
handkerchief
linen -
perfect
for town

232



A cutaway jacket
white collared,
and a dress of printed
crêpe



233



236

The tight
sleeves
and draped
fiche are new on
this dress of straw-
beige crêpe

*A streak of yellow
forms the sash
on this ensemble
of white wool*



235



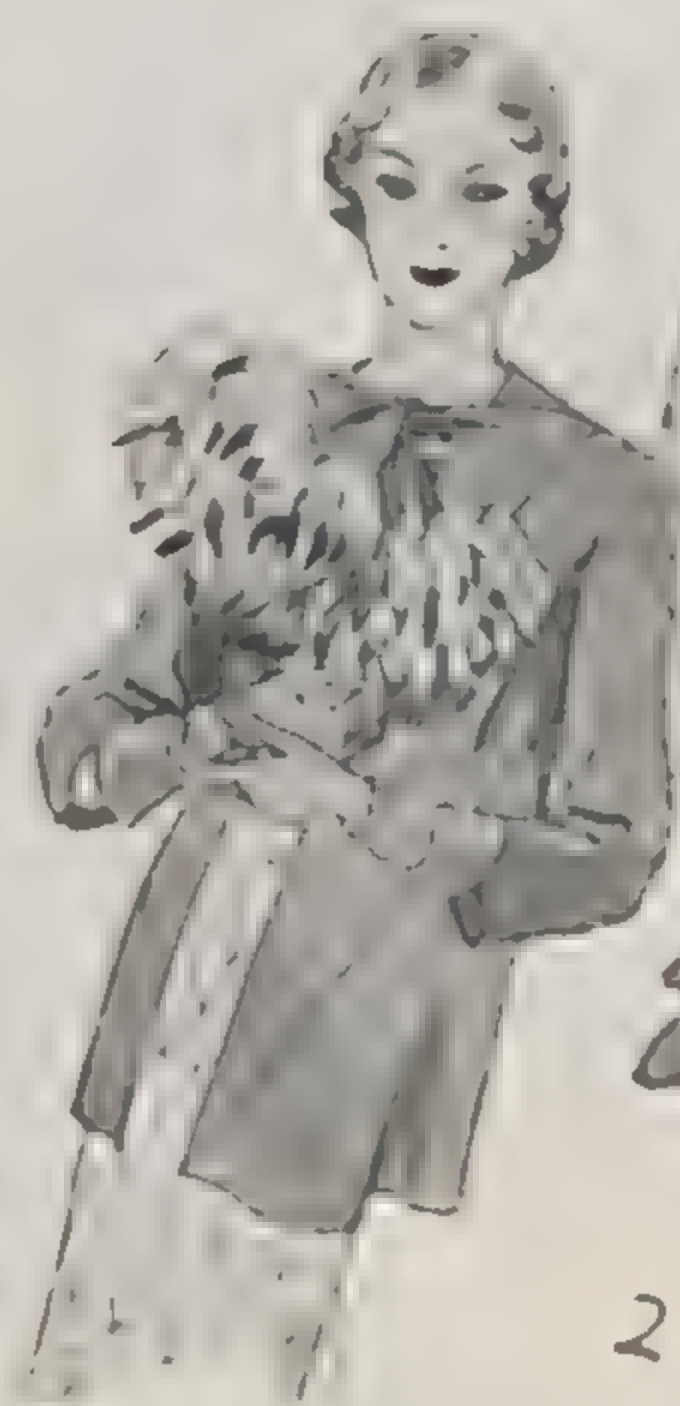
237



*A striped dress -
a silk pique jacket -
this is terribly chic*



*Coq fringe
on a wrist-
length
jacket and
a dinner -
dress of printed
chiffon*



234



ENSEMBLE No. 6319—Here is a smart cape costume, with a cap-sleeved frock, a waistcoat, and a cape, all of sheer wool. Designed for sizes 32 to 40

ENSEMBLE 6303—Crinkled silk crêpe is used for the sleeveless frock and the trim jacket. Bows are the only trimming. Designed for sizes 32 to 40

FROCK No. S-3630—Skillful cut distinguishes this crêpe marocain frock, slashed in the sleeve and draped at the waist. Designed for sizes 34 to 42

FROCK No. 6321—That gathered neck-line with a scarf pulled through is charming on this printed silk taffeta dress. Designed for sizes 14 to 20; 32 to 38

FROCK No. S-3629—Note especially the points on the shoulders of this frock of flat crêpe from Foreman Silks. Designed for sizes 14 to 20; 32 to 38

DESIGNS FOR PRACTICAL DRESSMAKING



LINE-UP FOR SPRING

Patterns may be purchased from any shop selling Vogue patterns, or by mail, postage prepaid, from Vogue Pattern Service, Greenwich, Connecticut; 1196 The Merchandise Mart, Chicago, Illinois or 523 Mission Street, San Francisco, California; in Canada, 360 Adelaide Street, West, Toronto, Ontario. Prices of patterns are given on page 25

LOOK FOR THE
RED-AND-WHITE LABEL

Consommé

by Campbell's Famous Chefs!



21 kinds to choose from...

Asparagus
Bean
Beef
Bouillon
Celery
Chicken
Chicken-Gumbo
Clam Chowder
Consommé
Julienne
Mock Turtle
Mulligatawny
Mutton
Ox Tail
Pea
Pepper Pot
Pintadine
Tomato
Tomato-Olives
Vegetable
Vegetable-Beef
Vermicelli-Tomato

Perhaps no soup is a more exacting test of the chef's skill than Consommé. It is the formal soup *par excellence*. It must therefore possess not only richness in full measure, but also a subtly ingratiating flavor that calls for the fine French touch in the blending. Campbell's Consommé splendidly reveals the art of the great soup-makers—the world-leadership of Campbell's chefs. Broth of choice beef—clarified to a limpid amber—delightfully flavored with carrots, celery, parsley, onion, and seasonings. Your taste pronounces it "Perfection!"

10 cents a can

EAT SOUP AND KEEP WELL

MEAL-PLANNING IS EASIER WITH DAILY CHOICES FROM CAMPBELL'S 21 SOUPS



Shop-Hound practically spends her life snooping about the New York shops. If you need advice, write to Vogue's Shop-Hound, 420 Lexington Avenue. (And please enclose a stamp)

ROMANCE is gradually forcing its way back into the general scheme of things, and the flower stylist is helping in a big way. No longer can mere man telephone his florist at the last minute and vaguely order orchids. He will be met by a barrage of questions. Is Madame fair or dark, is her costume a *robe de style* or an informal dinner-dress? If Madame is a Mademoiselle, pale yellow orchids nestled in blue violets arranged in a round Colonial fashion will please her mightily. And a round corsage of forget-me-nots and red anemones edged with lily-of-the-valley will soften the heart of any difficult brunette. Tailored suits and baby bouquets of red carnations with centres of gardenias, or of gardenias edged with circles of violets, go hand in hand. If a man believes a maid to be demure, he might try sending her lilies-of-the-valley, gardenias, and white pansies. The flower stylist has started something—more power to her.

- Speaking of flowers—the Hawthorne Flower Shop on Bleecker Street is one of those discoveries about which one gets uncontrollably enthusiastic. How would

SHOP-HOUND

Tips on the shop-market

you like having your roof-garden done in sections, this spring—sections to fit your purse? All that's necessary is to call the Hawthorne Shop and say, "We have five dollars towards the roof fund," and immediately a section of your roof (and, I might add, a large section) will pop into bloom. This shop has an eye to growing things; there is none of that waiting several seasons for a bud to appear. Both indoor and outdoor window-boxes can be run up for around \$2.50, exclusive of box. In fact, the shop has a way of overworking a dollar till it does as much as five. Another pleasant item is that you may call at the very last minute and order table decorations for a dinner-party, and they will arrive all arranged in shallow La Fiesta hand-blown Mexican glass bowls. The shop delivers flowers anywhere in New York, even to the Bronx (pretty big of them).

- Shop-Hound is all of a dither this spring on the subject of suits. She saw several the other day at Knox's Fifty-Seventh Street (in the new sports department on the second floor) that filled her heart with yearning. One was a copy of a Mainbocher, made of the lightest imaginable camel's-hair with a three-quarters length coat and a perfectly fitted skirt. All for less than sixty dollars. Another outfit that had a decidedly lifting quality (and how we need that sort of thing) was a yellow wool full-length coat and a shirt-waist dress to match. This for about fifty dollars. Knox is doing a lot of very interesting things with their custom-made hats. They are making quite dressed-up chapeaux, as well as their famous hats pour le sport.

- Saks-Fifth Avenue has devoted two years to perfecting the Pathfinder trunk, and it is the consensus of opinion that the time has been well spent. Here, at last, is the most amenable of trunks. It has two sections fore and aft and is on a turn-table, so that, with a slight twist of the wrist, it may be turned completely around and either the garment or the drawer section be made accessible. The trunk is equipped with a shoe compartment that actually holds shoes, and a hat compartment that does right by your hats.

From a monetary standpoint, the purchase of a rawhide-covered Pathfinder would be an investment of a lasting nature.

- The Babers Shoe Shop on Madison Avenue sell Church's Famous English Shoes. Church and Company has been making shoes in merry old England since 1873, and knows a little something about the business. This establishment is a staunch advocate of a long tanning process, which ensures against cracking. The unlined, seamless ghillie in gorse calf or buckskin is a walking example of a thoroughly tanned shoe. This ghillie may be had, also, in red or blue gorse calf, and with a flat heel and crêpe sole for tennis. The Church golf Oxford with the famous safe sole and heel (you know—the non-skid sole with rubber studs that can be worn in the club-house without antagonizing the house committee) is the essence of comfort. Another shoe that is both smart and durable is the monk shoe of brown Reverse Calf, which means that it looks much like suède, but is cleaned as easily as calf and can be worn without trepidation in the murkiest of places. Speaking of footgear for bad weather, Babers have a Newmarket Boot with a canvas top. It originated when the whip-pet races first came in vogue and has been going staunch and strong ever since. It is worn by both the gentlemen and the ladies and costs about five pounds—that is, if one calculates as of the good old gold standard.

- If you're going to Bermuda (and why don't you—it's a lovely place?), there is one thing to bear firmly in mind. You don't have to get yourself in a dither about assembling a wardrobe to take with you, because everything you want is right down there in the shops waiting for you. Take H. A. and E. Smith, Ltd., for example—a good place to take, anyway, since they have been doing business there in the heart of Hamilton for some forty-odd years. To begin with, there are the perfumes—all your favourites at just about half what you pay for them in these United States. Smiths' are the representatives for lots of things on the islands, among which we remember the famous Rolls razor and a (Continued on page 90)



FISHER NO DRAFT I. C. V. VENTILATION

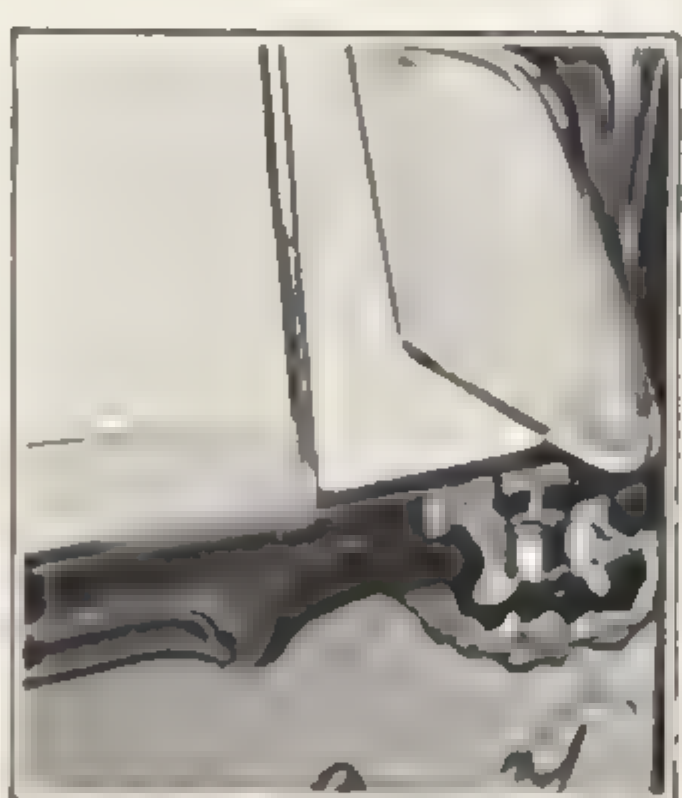
(Individually Controlled Ventilation)

IS THE ONLY BUILT-IN SYSTEM FOR CLOSED CARS

With the coming of hot summer days, the new Fisher No Draft (I. C. V.), individually controlled ventilation system, can be instantly converted from a protection against drafts to a "breeze maker" which puts a greatly increased volume of air into the body.

For the new Fisher Ventilation system, scientifically designed and built into Fisher Bodies as an integral part of the body construction, is so flexible that there is no weather to which the system cannot be quickly adjusted to provide just the right and most comfortable ventilation for each and every occupant of the car. And the new Fisher system is exclusively in General Motors cars, the only cars with Bodies by Fisher.

Other devices are being brought forward as substitutes for this remarkable advance in motoring safety and comfort—the greatest since the introduction of the closed car body itself. But only the new Fisher Individually Controlled Ventilation system will provide all these comfort and safety factors:



Fisher No Draft ventilators are built into the front doors on all Fisher Bodies and into the rear quarter windows of sedans. They are a fundamental part of the body construction — not an "attachment."

Permits an increased volume of air in the body in warm weather.

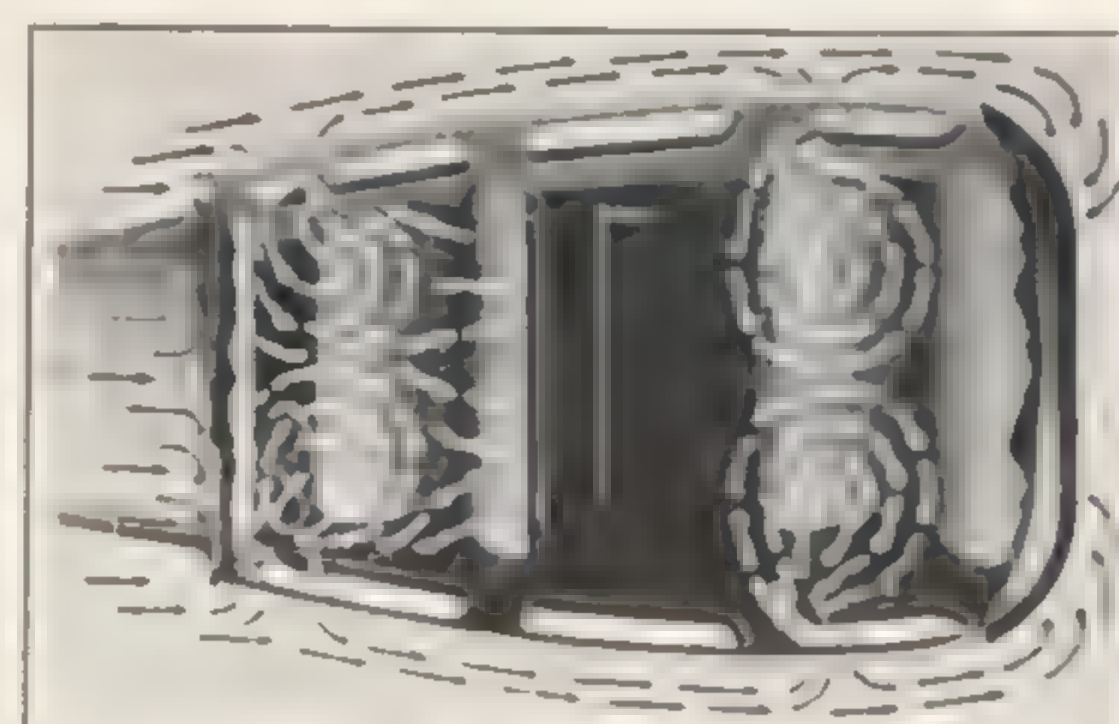
Eliminates drafts which swirl about the necks of rear seat passengers in conventional type cars.

Prevents the dangerous clouding of windshield and windows in wet or stormy weather and keeps rain or snow from entering the body.

Provides a constantly changing supply of new air and at the same time removes used air and smoke.

Controls the ventilation to the desires of each individual occupant.

Fisher invites comparison of the comforts and safety of this new ventilation system with any so-called ventilation accessory, by an actual demonstration. Any dealer in General Motors cars will be glad to show you exactly what this system provides. And remember, you can see it only in General Motors cars, the only cars with Bodies by Fisher.



In all Fisher sedan bodies for 1933, the new No Draft Ventilation system is controllable at four points. Notice how the air currents are directed to each part of the body individually.



Exclusively in CADILLAC • LASALLE • BUICK • OLDSMOBILE • PONTIAC • CHEVROLET

The Beauty Advisers to more than
10 Million Women Recommend this



NEW DEODORANT



The wives of more
than half the skin
specialists in Amer-
ica use PERSTIK,
the effective, safe
"Lipstick" Deodorant

Prevent Perspiration Odor
this Easy, Economical Way.

No wonder Perstik, the new "lipstick" deodorant is the year's cosmetic sensation! It completely banishes under-arm odor, is applied as swiftly and neatly as a lipstick, and cannot irritate skin or injure fabrics.

A touch of Perstik to the armpits each morning gives effective and lasting protection. When you go out for an evening of theatre or dancing, slip Perstik in your purse—Perstik is easy to use—anywhere—anytime.

America's foremost beauty advisers unqualifiedly recommend Perstik. One says, "effective and smart"; another says, "we welcome it with cheers". Other trusted advisers praise Perstik with equal enthusiasm, and Good Housekeeping has awarded Perstik its Seal of Approval.

Marvelous on Sanitary Pads

Just stretch one index finger and thumb across the napkin; with the

other hand run your Perstik over the pad. Takes two seconds and gives perfect protection against odor.

Important

Insist on genuine Perstik in the octagonal white case with the black and silver cap. Genuine Perstik cannot harm your skin even after shaving. It can never injure clothing—use Perstik and slip right into your dress. And Perstik is economical to use—only 50¢ and you have months of lasting protection against odor.

Get Perstik where you buy your cosmetics. If by chance you do not find it there, send 50¢ to Perstik, 469 Fifth Avenue, New York.

Perstik
THE "LIPSTICK" DEODORANT

Awarded the Good
Housekeeping Seal of Approval

Trade Mark Reg. U. S. Pat. Off. Patents Pending



MARTINUS ANDERSEN

The Mary Chess preparations shown above are made of such pleasantly pure ingredients as flower essences, herbs, vegetable oils, and milk, and packaged in smartly simple guise

ON HER DRESSING-TABLE

QUIETLY and painstakingly, the dermatologists of the Woodbury Company have been assembling a comprehensive group of toilet preparations to make the world a better place for skins to be in. Special efforts have been made in the interests of skins that lack sufficient natural oils to keep them young and flexible, and to this end is devoted Woodbury's Cold Cream, with its newly developed element. Because of this particular ingredient, the cream helps to normalize the activity of the oil-glands, all the while it does a thorough job of cleansing and softening. Besides this cream, there are a rapidly liquefying cleansing cream for more normal skins, a rich tissue cream, and a foundation cream to act as a base for the facial powder included in the group. To supplement the creams are two astringents. One, a skin tonic, is effective for toning oily and flabby skins, and the other is a stimulating facial freshener for removing creams from the skin.

Nor has the hair been forgotten. Three liquid shampoos—cocoanut oil, tar, and Castile for normal, oily, and dry scalps—are obtainable in small-necked glass bottles that allow just enough shampoo to come through at one time. You can buy these preparations at most of the well-stocked toilet-goods counters.

If you have not yet found how convenient a deodorant in stick form can be, Madame Berthe's new "Ab-Scent" deodorant stick will be a pleasant discovery for you. It's a smooth and greaseless stick in a good-looking metal-like container, scarcely larger than a chubby lipstick, and as easy to carry in a hand-bag. An application of this deodorant cream in the morning will give day-long protection from perspiration odours, and, because of the cream's non-irritating quality, it may be applied as soon after removing hair as you wish. At all drug shops.

If you should go in quest of the Mary Chess preparations (which you see illustrated above), you would find them in a little laboratory lined with shelves of jars of dried flower petals and herbs and pure vegetable oils and all the ingredients that are pleasant to think of as making up the things that make us beautiful. One phase of beauty with which these preparations are especially concerned is restoring to our skins the oils which we are continually bathing out of them. Thus, the Rhapsody Roman Bath, the essence contained in the little bottles shown in the photograph, not only gives your tub a scent of single flowers, or bouquet, or forest fragrance (and your whole bathroom, and your skin for a long time afterwards, as well), but provides enough oil in the water so that you can feel its softness. And Rhapsody Rub, a liquid intended for the pleasant procedure of an after-the-bath friction, likewise contains its share of softening oil.

In giving the directions for using her cleansing creams, Mary Chess suggests the wise procedure of always allowing them to remain on during the bath, so that they get in a softening, as well as a cleansing effect. There are three of these cleansing creams for dry, normal, and oily skins. White Rhapsody is a complexion milk that combines softening with light astringent properties and is nice to put on at night, if you are one who doesn't like to go to bed with cream on. The Mary Chess preparations can be ordered only from their maker in New York.

We have learned that it is smart to be dull, and have chosen stockings and costume fabrics accordingly. Now we learn that the face powder, made by the house of Houbigant, is as dull as dull, and very flattering to the skin. There's not a trace of a glint among (Continued on page 80)

As Madonna more stirringly Beautiful
than *nine years ago*.. Lady Diana Manners says
"I depend entirely on the creams I chose then"



In 1924

Lady Diana Manners, when she first appeared in "The Miracle." Famed as the most beautiful woman of English aristocracy, Lady Diana said: "I know that every woman can effectively accomplish loveliness by using Pond's Two Creams."



Today

Loving audiences are again spellbound by the still beauty, more moving than ever, of Lady Diana Manners, now Lady Diana Duff-Cooper, as she plays the famous role of Madonna in the recent London revival of "The Miracle."

CONTRARY to common belief, women on the stage seek the simplest methods to care for the skin." Lady Diana Duff-Cooper speaks with disarming British candor. "After all," she declares, "good care of your skin consists only in cleansing it thoroughly with a pure cream, and *always* protecting it." That surprises you. As you look at the exquisite loveliness of Lady Diana's complexion, you imagine that she uses many secret and expensive formulas for beauty.

Uses Just Two Creams

"It was in America when I opened in 'The Miracle' that I discovered Pond's Two Creams. From that time I have been devoted to them!"

"I use Pond's Cold Cream con-

stantly (day and night and always after exposure) to cleanse my skin—and it removes make-up perfectly! Also when one's face feels tired a generous patting of Pond's Cold Cream revives and stimulates it.

"And the Vanishing Cream is a hope fulfilled. I should feel lost without it! It is such a glorious foundation for cosmetics. And never do I expose my skin in any climate without first smoothing it on. It is the most enchanting, most protective cream I have ever known."

Lady Diana Manners adds: "I am delighted with Pond's new Face Powder. Almost unbelievable . . . so exquisite a powder at so moderate a price!"

Lady Diana Manners uses Pond's Cold Cream—"To cleanse the skin thorough-

ly of all foreign particles after every exposure.

"To remove all traces of cosmetics from face and lips."

She uses Pond's Vanishing Cream: "Always as a foundation for make-up. It's simply perfect and holds the powder like nothing else."

"Before every sport and every exposure."

"To smooth chapped and roughened skin if I have been careless."

"Almost every day to keep my hands and arms soft and white."



Pond's Creams and New Face Powder

Many titled Englishwomen use and praise Pond's simple way to beauty. Among them are:

The Marchioness of Carisbrooke
The Lady Louis Mountbatten
The Countess Howe
The Lady Violet Astor
Lady Georgiana Curzon

Send 10¢ (to cover cost of postage and packing) for choice of free samples

POND'S EXTRACT COMPANY, Dept. D
110 Hudson Street New York City
Please send me (check choice): Pond's New Face Powder in attractive jar. Light Cream ☐; Rose Cream ☐; Brunette ☐; Naturelle ☐.
OR Pond's Two Creams, Tissue and Freshener ☐.

Name _____
Street _____
City _____ State _____

Copyright, 1933, Pond's Extract Company

COUTURIER DESIGNS IN REVERSE



These are the back views of the designs shown on pages 72 and 73, designed in the following sizes: No. 232, 32 to 40; No. 233, 14 to 20, 32 to 38; No. 236, 32 to 40; No. 235, 34 to 42; No. 237, 14 to 20, 32 to 38; No. 234, 14 to 20, 32 to 38

ON HER DRESSING-TABLE

(CONTINUED FROM PAGE 78)

its fine particles to mar the mat finish we like our skins to have. A new shade, "Rachel Fonce," warm and creamy and good for medium-coloured skins, is obtainable in this dull-finish powder, as well as several other skin tones. All are perfumed with the familiar Quelques Fleurs, Ideal, and other Houbigant fragrances, and may be purchased at the better drug and department shops.

Instant Dew, the crystal-clear deodorant and non-perspirant in the bubbly glass flasks now has a companion preparation. It's Ultra Dew, in a similar bottle with the same convenient stopper applicator, but with the liquid tinted rose to distinguish it as a more lastingly effective preparation. An application of Ultra Dew at bedtime will remain effective for three or four days, which makes this preparation one of those blessed time-savers for busy women. You can buy it at all the better toilet-goods counters.

After a season in the arid air of steam-heated houses, every parched and brittle head of hair deserves a series of rejuvenating treatments to restore it to its rightful loveliness. Theodore, in East Fifty-Second Street, provides this sort of revitalizing with a pine oil and iodine treatment for

drab, faded hair, and a special oil shampoo for hair that has become wispy and lank. Both of these treatments include a soothing massage of the back and scalp, and a hair-steaming process that induces the scalp to absorb the kindly oils with which it has been anointed. The good work of this salon doesn't stop with scalp treatments and hair-dressing, however, for you can have the right thing done by your face and hands there, too, by way of stimulating facial treatments and manicures.

If the skin on your body is not all it should be in the way of smoothness and softness, Marjorie Dork's Liquid Body Cream is a preparation for your consideration. It's a creamy, emulsified liquid, with just the right amount of oil in it to make it effective on chapped and roughened skins, but not so much so as to make the skin feel unpleasantly greasy. You rub it on before going to bed, and then in the morning, after your bath has removed the last traces of remaining cream, you find that chapped elbows and thighs are soft and smooth. Even especially stubborn cases of leathery, dry skin bow in defeat after two or three successive applications. This preparation is obtainable from its maker in New York.



Revillon Frères

An Agnes-Drecol Model of the newest Rodier cloth in green chartreuse. The smart cape is just short enough to be youthful and the bias seaming gives this coat the touches of the unusual. For sport or dress occasion.

The scarf is of Russian Sables.

REVILLON

FIFTH AVENUE AT FIFTY FOURTH STREET

Your Best Friends will tell You . . .

They wouldn't be pals if they didn't let you know that belle-sharmeer stockings are made to fit everybody . . . tall, short, or what are you!

♫ moaning *LOW!*



Sally: My glorious disposition is gone! Always tucks in the tops of my stockings...they're so long I'll never keep them up!

Sue: Haven't you ever heard about *brev*? That's the *belle-sharmeer* stocking designed exactly for little girls like you. And do they fit! In every way!

Tired of it all!



Pris: I could tear my hair! My stockings *never* fit. Too long or too short. I simply can't keep my seams straight!

Prue: Try *modite*, the *belle-sharmeer* stocking made just right in length and width for mediums. It never slips at the heel or wrinkles at the ankle.

A long, sad
Tale!



Rhea: Honestly, I'm getting round shouldered, from stooping over to accommodate short stockings. It's a strain on my girdle and a pain to me!

Rue: Dash down and order *duchess*, the *belle-sharmeer* stockings designed especially for you tall beauties. They won't ever bind at the knee!

*You can't be
too careful!*

WE KNOW you'll feel like cheering loudly and lustily when you find *belle-sharmeer* stockings in your very own particular size, width and length. They're right in length . . . they're right in width . . . they're right in foot-size, for tall girls, short girls, medium and plump girls. You'll find these smart stockings sold exclusively in one fine shop in each community. Chiffons, service chiffons and service weights in the season's best shades and excitingly low in prices. \$1.00, \$1.35 and \$1.65 the pair.

Ask for them by name

brev . . . for shorts *modite* . . . for middlings *duchess* . . . for tall
classic . . . for more generously proportioned types

belle-sharmeer
STOCKINGS
designed for the individual

belle-sharmeer, division of Wayne Knitting Mills, Fort Wayne, Indiana

... WHAT A DELIGHTFUL DIFFERENCE MAYBELLINE WOULD MAKE IN YOUR ... APPEARANCE



AND WHAT A DIFFERENCE THERE
IS IN MASCARAS ... THE NEW
MAYBELLINE IS NON-SMARTING
TEARPROOF AND HARMLESS ...



Easy to Apply

YES, WE KNOW—you've read many claims advertising eyelash darkeners—only to have an evening ruined because a tear smudged your mascara and the resultant smarting spoiled your make-up—one of life's little tragedies! But it need never have happened! It can't happen when you use our NEW improved MAYBELLINE mascara. Quickly and easily applied, it instantly makes your lashes appear longer, darker and more luxu-

riant—and it keeps them soft and silky, too! MAYBELLINE gives that-much-to-be-desired natural appearance of eye beauty—the color, depth, and expression of the eyes are intensified by the soft, dark fringe of lustrous lashes. These are the reasons that millions of women are using the NEW MAYBELLINE regularly with most gratifying results. Try it today, you'll be delighted! Black or

Brown. 75c at all toilet goods counters.

MAYBELLINE CO. CHICAGO

The NEW

Maybelline

EYELASH DARKENER

TALK YOUR AGE

(CONTINUED FROM PAGE 59)

polluted Vogue's pages, a paragraph ago, by printing two filthy adjectives. But they soon lost all force. When a woman noticed a slight shower of rain, and called the weather lousy, the word meant nothing. It had a long run, but it's a thin dime now. So are "amusing," "intriguing," "devastating," "sophisticated," "grand," and "swell." You can easily remember when everything, from the decorator's arrangement of your powder room to the Coliseum by moonlight, was "amusing."

But "amusing" has ceased to be amusing. The words borrowed soon after the War from Dr. Freud and his colleagues have long since faded away. "Complex" and "fixation" are no longer clever ways to describe slight likes and dislikes. "It" is no longer a bright word for physical charm, and nobody smiles if you say "S. A." Nor is there anything comical about "tin lizzie," or "sheik," or "debunk."

The jazz age, or great business boom of 1921-29, brought in a flood of slang. The cleverest, most original people are purging their minds of it now and developing phrases that meet present needs. Yesterday's slang is as definitely dated as the knee-length skirt. Unless you wish yourself thought an old matron or old maid, unless I wish to be considered a victim of arrested development, you and I will taboo everything on this list:

And how!	Hokum
Attaboy	Hot spot
Attagirl	It's a wow
Be yourself	Jack
Big shot	Jinx
Blotto	Love-nest
Boob	Make passes
Boy friend	Oh yeah?
Bunk	Pal
Come clean	Pash
Dumb-bell	Poor fish
Jitters	Red-hot mamma
Flat tire	Simp
Flop	Squeal
Gyp	Step on it
Have a heart	Sugar daddy
High hat	Up and up

I did not comb the gutter and the city dump for these phrases. All were in common use, only yesterday, in clubs and drawing-rooms. When they were fresh, people thought them attractive and dashing. Now, they are as attractive as yesterday's fish.

What is ahead? We are in a transitional period. The slang of the next ten years will reflect (it always does) the manners and morals of the times. Let us crudely record the new phrases our most alert friends are beginning to use.

There is "chichi" for anything in bad style. There are "posh" and "swish" (both British) for things that are good. A tired woman may say she is "japped." Merchants are giving the much-abused word "quality" a new lease on life by cutting it down to "Q." Instead of calling a stupid boor a "mutt," you may call him a "mugg." You won't describe a hopeless bounder as a "wart," but you will hear it done. A proud mother will tell you that her children are "champion," thank you. You will hear "scram!" as a rough equivalent of "go away," and "oke" as a change

from O.K. Good things are "the cat's" or "simply jake." You will hear "definitely" used as the final word of approval or agreement. A catchword of the hour will be "so what?"

If there is any strong lover of words, any philologist, among those who read these lines, she may amuse herself by tracing the evolution of some of the slang she has used. Darwin himself might be puzzled to determine the survival of the fittest among these examples, which are in rough chronological order:

Intoxication—To be pickled, plastered, boiled, corned, full, tight, to have a bun, an edge, to go on a spree, a bender, a binge, to have one's skates on, to do an edge.

Love-Making—Courting, flirting, spooning, fussing, petting, necking, bushing (or bushwhacking).

Stupidity—Nutty, bats in the belfry, cracked, dead from the neck up, low-browed, nuts, goofy.

But our study of slang is not academic. It is just as practical as our study of cosmetics or of dress. Women who come back from Paris bring, not only trunkfuls of Paris clothes, but mouthfuls of Paris slang. Both are useful. The returning visitor from England has not only British boots. She says, when you ask her the time of dinner, "Well, eightish," and this shows she is not mentally fortyish or fiftyish. Things are no longer called "quite too utterly fun-making" (or "sick-making") in England any more—but this expression might rejuvenate the speech of a lady who has depended too long upon "grand," "swell," or "lousy."

Vogue itself is written, and has always been written, in the words that people of society are at the moment using. Notice—you can not help it—that Vogue's two favourite adjectives are now "smart" and "chic," with some use of "elegant" and "swagger." Notice how often Vogue prints the word "swank." Notice the absence of words that some people think clever—I haven't met "sophisticated" in Vogue for months.

Listen at any smart restaurant in New York, or at any party worth going to, and notice how often you hear "Darn it!"—a mild oath that is thought diverting now.

It is true, of course, that we can not change our speech as conveniently as we do our clothes, our minds, even our teeth. Many people carry the same old collections of clichés from nursery to grave, sadly dating themselves as they go along. Isabel Paterson knows this. How craftily she has written her new best-seller, *Never Ask the End*. Read it and marvel at something that has eluded all the book-reviewers. The book is the story of two middle-aged women with a middle-aged beauty. Never once has Miss Paterson put into their mouths or their minds a single bit of slang, a single way of expressing anything, that wasn't in high favour twenty-five years ago. You are reminded of their grey hairs on every page. I salute this as a magnificent feat of writing and am glad to print this list of phrases, which I found in ten minutes: "don't be a goop" "how come?" "wild spree" (Continued on page 97)

Film GOT IT!

And a million dollars couldn't put it back

Caution: to save lovely teeth you must fight film

Poor neglected molar! Today its place is vacant. Film attacked it... covered it with germs which slowly, steadily destroyed it. No use to resist against such odds. At last it had to be taken out and another precious tooth paid the penalty of film.

What is film?

Film is ever present—in every mouth—on every tooth—constantly accumulating. Sometimes it is invisible—more often it forms a yellow, ugly mask.

Film is soft and sticky. Food particles cling to it. The mineral salts in saliva combine with film to form hard, irritating tartar. This causes gums to bleed and lays them open to infection.

But film's greatest damage is done through tooth decay. In film are tiny, rod-shaped germs... *Lactobacilli*. This germ throws off *enzymes* which, in turn, produce strong acid. This acid eats away tooth enamel just as other acids burn holes in cloth or wood. Deeper and deeper

goes the acid. Bigger and bigger grows the cavity. Finally the nerve is reached... the root canal infected... and unless repaired in time, results may well prove tragic.

"What can I do to fight decay?"

Remember this: *clean teeth do not decay*. To keep teeth clean and free from film use Pepsodent instead of ordinary tooth pastes. Why? Because Pepsodent contains a special film-removing substance.

This film-removing material in Pepsodent is one of the great discoveries of the day. Its power to remove every trace of film-stain is revolutionary! Its notable distinction of being twice as soft as other materials in common use has gained wide recognition.

And so, when tempted to try cheap and ineffective tooth pastes, remember the one safe way to fight film is to use the special film-removing tooth paste—Pepsodent. *Use it twice a day and see your dentist at least twice a year.* This is the modern way to safety.

See how rapidly ugly film forms on your teeth!



These teeth were absolutely free of film at 8 a. m. **At noon**—the film detector* solution was applied and this is how they looked.

At 8 p. m.—the film detector* shows still heavier deposits of film— $\frac{3}{4}$ of the tooth's surface is covered.

At 10 p. m.—these same teeth were brushed with Pepsodent. Note how thoroughly film has been removed.

*A harmless fluid, used by dentists, which stains film so the naked eye can see it.

Pepsodent—is the special film-removing tooth paste

The Figure Makes the Dress



VASSARETTE
UNDERGARMENTS

S LIM-FITTING fashions for spring and summer make streamline undies a smart necessity. Vassarette Undergarments fit as smooth as your skin. And they're practically nothing, they're so tiny and trim. They're form-fitted in Vassar's inimitable way. They stretch this way and that with astonishing freedom, and snug as they are they'll never bind. They're perfect for sports, for town clothes and for evening. They wash beautifully and never need ironing! Look for the Vassarette label in every Vassarette Undergarment. In underwear departments of the finer shops. \$1.50 to \$3.95. The Vassar Swiss Underwear Co., 2565 Diversey Avenue, Chicago.

● Main panel, center—new lace stitch Vassarette Pantie. Right—short Vassarette Pantie with matching Bandeau. Left—knee-length Pantie and Vassarette Vest.

Vassarettes Make the Figure

YOU'LL look corseted and feel un-
corseted in Vassarette Foundation
Garments ... which is Vassar's smart
way of answering the fashion-prayer
of every well-groomed woman. Here
are garments so light-weight and com-
fortable it seems almost incredible
they have such powers of restraint
and support. But they nip off inches
here and smooth lines there... flatten
the figure in one spot and curve it
gently in another. Truly, Foundations
can achieve a perfect and a fashion-
able figure. Look for the Vassarette
label ... for only Vassar can make
Vassarettes. In corset departments of
the finer shops. \$5 to \$15 the garment.
The Vassar Swiss Underwear Co.,
145 Diversey Avenue, Chicago.

Main panel, left—the new Vassarette
one-piece Foundation with accentuated,
comfortable bandeau. Right—the Vassarette
with snug elastic top and bottom.

VASSARETTE
FOUNDATION GARMENTS

SEEN ON THE STAGE

(CONTINUED FROM PAGE 61)

it may be summarized as "Security versus the Desire for Development." Security wins—and the drama becomes tragedy.

A theme with rich possibilities, Howard has conceived and written it jerkily. For the most part, he permits his play to amble along listlessly until just before he thinks it time to end an episode or an act; then, there is a "big scene." Two of those "big scenes"—there are five—are extremely effective.

The author crowds his stage with "types" and his script with small college politics and intrigue. He has observed much and apparently feels he must tell it all, whether relevant or not. That, of course, obstructs whatever cumulativeness the play might otherwise have. Some of the lines are not only clever, but shrewd and illuminating. A professor remarks: "I enjoy teaching so much that I don't care if they don't learn anything." Elsa explains that "Musicians don't make music for the joy of it, but because they can't help it." Again: "Talents must be used or they die." But good lines and true dialogue can not camouflage the drama's essential weakness, the fact that what transpires, while interesting, is never moving. Whatever emotion is evoked comes, not from the playwright or the play, but from the star's personality, her acting, and her voice.

The superb, unique gifts which Miss Cornell possesses in such abundance and which she employs with rare art, have in Elsa a character that affords them a full outlet. All the beauty—both personal and artistic—that is hers, she is able to bestow upon the play's heroine without in any way distorting the character. It is as fine a piece of work as Miss Cornell has ever done—which is tantamount to saying: as fine a piece of work as the stage of our time has known.

The others in the company range from good through capable to bad. James Rennie, Charles Brown, and Siegfried Rumann (despite his excessive violence) belong in the first category. And Luther Adler in the last.

"ONE SUNDAY AFTERNOON"

Quietly, almost diffidently, a play—written by an unknown man, produced and acted by people about whom Broadway knew little or nothing—crept into the Little Theatre, and the next morning all concerned awoke to find themselves, if not famous, at least on the road to fame. It bears the unassuming title of "One Sunday Afternoon" and is the work of James Hagan.

An American folk play of to-day, with "flash-backs" to yesterday, it relates a simple story simply, truly, and with great charm. Biff Grimes, a middle-aged, small-town dentist, loved Virginia Brush when they were both in their 'teens. She, as they say, broke his heart by marrying Hugo Barnstead, heir of a wealthy family. Although Biff himself married a short time after, the hurt Virginia caused him has never healed, and he has nursed a virulent hatred of Hugo. On this particular Sunday afternoon, Hugo comes to get a tooth pulled! Biff has his great op-

portunity to be revenged! But then, Virginia arrives, and, when he sees what she is like now, he no longer desires revenge on Hugo; he is more than satisfied with his own wife.

That is all, but it is quite enough to provide an evening of quiet humour and pleasant nostalgia—an evening not soon forgotten; some, doubtless a great number, will cherish it.

The only faults of the play—and they are far from serious—are a tendency to verbosity and the fact that two of the eight scenes could profitably be cut. Otherwise, "One Sunday Afternoon" is a tender, haunting, delightful dramatic vignette.

Lloyd Nolan is exactly right as Biff: he has the qualities the rôle requires, those and seemingly no others. The other members of the cast also catch and project the play's spirit exactly. The credit for much of that belongs to Leo Bulgakov, who directed.

"CONQUEST"

For some reason—perhaps because the manuscripts he read seemed dull and profitless to him—Arthur Hopkins decided to write his own. Mr. Hopkins, it will be recalled, is the producer who, during the past decade, has presented such great and deserved successes as "Anna Christie," "What Price Glory?," "The Jest" (which he helped write), and many of Philip Barry's plays; it was he who brought John Barrymore to his histrionic height and Pauline Lord to stardom. During his tenancy, the Plymouth Theatre has become one of the centres of high dramatic achievement.

"Conquest," Hopkins' play, is an attempt to tell the story of "Hamlet" in to-day's industrial milieu. It fails, not because of what it tries to do, but because the author has been so fearful audiences will not see the parallel that he overstresses it lamentably—he concentrates his attention on that to the consequent neglect of the characters and the emotion. The people and their problems are concocted, remote; they never touch one. He even goes to the extreme of introducing a fancy-dress party into the second act, the sole apparent reason for which is to permit the mother and stepfather of Frederick Nolte, junior (Hamlet), to wear the costumes the mother and stepfather wear in "classic" productions of Shakspeare's tragedy.

The cast, headed by Judith Anderson, is afflicted by the same remoteness that affects the play. Which is, of course, comprehensible, but does not conduce to success. The sole wholly successful part of either play or presentation is Raymond Sovey's beautiful, dignified, fitting set.

"MELODY"

George White, entrepreneur of the several "Scandals," responding to the new mood of our time, has produced "Melody," described in the program as a "musical romance." The music by Sigmund Romberg is frequently reminiscent, but it has charm, especially such numbers as "I'd Write a Song," "Pompadour," and "Give Me a Roll on a Drum." It would all, however, (Continued on page 98)



Sunday Night Knits

• Personal charm is emphasized by the *smart distinction* of Sunday Night Knits by Marinette... For the informal get-together when style has a subtle importance... For the many outdoor and indoor occasions of special wear, nothing else matches the alluring appeal of these lovely Knit Frocks... See the new spring models and make your selection... Featured by Franklin Simon & Co., in New York City and Smartest stores everywhere... Priced, \$19.50 to \$45.00.

MARINETTE Knitted FROCKS

MARINETTE KNITTING MILLS



MARINETTE, WISC.

Loveliness WITH Economy. . .



DEMEYER

Elizabeth Arden's Debutante Treatment is the most direct method to loveliness with economy. In a brief half-hour you are cleansed, refreshed, and treated to a delightful new make-up. A perfect way of becoming acquainted with Miss Arden's famous method and preparations at a modest expenditure of time, and money, for the charge is only \$2.50.

"Buy bargains in haste and repent at leisure" is the lesson women are learning sadly these days; and this is probably truer of beauty preparations than any other commodity. For, if a cheap dress disappoints you, you can dispose of it without much loss to anything but your pride. However, if an experiment with your skin turns out unhappily, the consequences can be far more devastating.

CLEANSE YOUR SKIN THIS WAY AT LEAST TWICE A DAY: *First*, apply Cleansing Cream generously to relax your skin so that the pores may be completely freed of impurities. Only a cream can do this. *Then*, drench your face with Skin Tonic to remove all traces of cream, close the pores, and to tone and tighten the skin.



The faithful use of Elizabeth Arden's Cleansing Cream and Skin Tonic first thing at morning, last at night will keep the skin immaculately fresh and will soften and refine it at the same time.
Cleansing Cream \$1, \$2, \$3, \$6
Skin Tonic 85c, \$2, \$3.75, \$9

The true way to beauty with economy lies in these rules:

Determine just which preparations you require. Elizabeth Arden will tell you. The trial and error method is both extravagant and unsatisfactory. ★ You can use Elizabeth Arden preparations sparingly. The formulas are so expert and so beneficial that a little goes a long way ★ Have Elizabeth Arden treatments frequently, supplementing the treatments with faithful morning-and-evening treatments at home ★ Use the preparations of one expert. It is unwise to mix preparations that were never intended to go together. ★ Buy Elizabeth Arden preparations in large quantities. This is a real saving.

* * *

★ Elizabeth Arden will be glad to advise you how you can achieve loveliness at the smallest cost. For one of the new Half-hour Debutante Treatments or for one of the regular Muscle-Strapping, Skin-Toning Treatments—with a lesson in economical home treatment—please telephone Plaza 3-5547.

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LONDON • PARIS • BERLIN • ROME

THE FIGURE

you'd love to have...



● *FLEXEES can do the most impossible things with your figure! Short or tall, slender or plump, these exquisite Lastex foundations will idealize the lines of your body and mould them into sleek, sophisticated contours.* ● *It is FLEXEES' "Twin-Control" that turns the trick. This ingenious feature provides a waistline section which stretches horizontally, and a lower-back panel which stretches vertically. No riding up, bunching or twisting around when you wear FLEXEES. They "give" with every move... where the stress and strain are greatest... yet always revert to their original shape.* ● *FLEXEES nip you in at the waist, smooth you down at the hips and diaphragm, and achieve that much-desired "uncorseted effect."* Their special cupped brassiere is a smart accent for the new high bosom. Ask for FLEXEES, by name, at the better stores... Model sketched, \$10. Others from \$5 to \$15

FLEXEES
twin control

THE WORLD'S LOVELIEST FOUNDATIONS

ARTISTIC BRASSIERE CO., NEW YORK

DIPLOMATIC DINING

(CONTINUED FROM PAGE 52)

and exceedingly rare among our leading diplomats. Add to these gifts the fact that their chef is the most adequate in Washington, that their title dates from 1653, that the legation has one of the nicest ballrooms in a town where it is almost a solecism to entertain at a hotel, that Madame Széchényi is a person of infinite charm and a Vanderbilt, and you have an invincible equipment for being social leaders.

The Belgian Embassy has always been important from the question of smartness, and Monsieur and Madame May, with their dark and dignified daughter, Françoise, are very worthy successors to Baron and Baroness de Cartier and Prince and Princesse de Ligne.

MORE EMBASSIES

The British Embassy is not so active socially as one might suppose. When Sir Ronald and Lady Lindsay first came to Washington, they joined very little in our festivities and kept to themselves a great deal. By last spring, however, they, too, were caught in the tide and have since been entertaining almost as assiduously as the other embassies.

Italy, represented by the de Martinos, used to stand high in our social hierarchy. But the very formal style of the Embassy, combined with the very formal beauty and manner of Madame de Martino, made their affairs suggestive of a pageant in the most formal Roman society. The new Italian Ambassador, Signor Rosso, was exceedingly well liked when he was with us as counsellor of his Embassy several years ago, and we are more or less vocally expecting something rather brilliant from him in the way of entertaining. Madame Simopoulos, wife of the Minister of Greece, is another case of social grace raising the legation of a minor country to an eminence to which its position in the diplomatic list does not entitle it. Although Madame Simopoulos is not entertaining as much this year as formerly, still her trenchant humour and excellent bridge make her one of our definitely more desirable guests.

The bachelor chiefs of mission are faced with two alternatives. They can, like Mr. Astrom, the Minister of Finland, retire almost completely from social life, or, as the very popular Minister of Egypt, Sidarouss Pasha, did, they can entertain incessantly. Of course, a good deal depends on whether, like the Minister of Albania, Mr. Konitza, they live in a hotel, or whether they have as grand a place as the Egyptians, where, by the way, the entire staff of the legation is made up of bachelors. One of the most popular of our diplomatic single men is Señor Ramon Padilla of the Spanish Embassy, who dances so well that it is difficult for a girl to realize that he is at his ease in four languages and a very able diplomat. The Minister of Rumania, Charles Davila, is famous for his bachelor parties—which, unfortunately, only one sex can attend.

The social life of the Supreme Court varies from that of Justice and Mrs.

Stone, who go everywhere and give a great many parties, to that of Justice and Mrs. Brandeis, who have let it be known that they will accept no invitations, not even to the White House. The Chief Justice and Mrs. Hughes are in constant demand as honour guests and fill the rôle with equal amounts of dignity and geniality.

Among the Senatorial and Congressional sets, the Borahs are unique. They never give parties, they never go to parties. Like diamonds, they are valuable, not only for their inherent qualities, but for their rarity. It is doubtful if five hostesses a year can boast of having had Senator and Mrs. Borah to dinner, although it is certainly not for want of asking them. Mrs. David Reed is one of the smartest of the Senate ladies and has a beautiful house to which any one with social aspirations likes to be asked. Mrs. James Couzens has a *spécialité de la maison*, a tea sandwich that, with her cordial manner, turns her days at home into mob scenes. Former Senator and Mrs. Hiram Bingham gave musical parties to which went those interested in music and those young ladies who were interested in cashing in on what remains of the Bingham's bouquet of seven handsome sons. Former Senator Swanson, now Secretary of the Navy, and Mrs. Claude Swanson, Virginians, have high entertainment value in every sense of the word. Last year's sensation was the lovely Mrs. W. Warren Barbour and her prize-fighter husband, who are a marked contrast to the Jesse Metcalfs, the most sedate type of New Englanders.

THE FEMININE SIDE OF THE HOUSE

Among the Representatives, few in proportion to the number are smart, but those who are, are very smart. We have Mrs. Robert Low Bacon, described by the irreverent younger set as "the smoothest thing in town," and the Aldriches of Rhode Island, who were so dreadfully smart that they were practically unknown. More human is Mrs. Hamilton Fish, junior, noted for having the most delightful speaking voice in a city famed for the horrid varieties of accent that come to us from the wide open spaces. She is also the mother of one of the most distinguished debutantes of the season, Miss Susan Rogers, who has not only charm, but manners reminiscent of a more dignified day. The completely genuine friendliness of the Sol Blooms is like manna in a wilderness of artificial cordiality engendered by the necessity of pleasing every one, and their daughter, Miss Vera Bloom, is among those present at every diplomatic dinner, not only because of her vivacity, but because she has the gift of speaking any known language that flourishes from east of the Danube to west of the Rhine. The Fred Brittons entertain with frequency and in a breezy manner that suggests their place of origin, Chicago.

The "Little Cabinet" consists of the under-secretaries and assistant secretaries of the various departments. Those here during the Hoover administration composed one of the most charming groups that have ever graced Washington. (Continued on page 99)

All for Beauty



"How Shall I Choose?"

Choose carefully your cosmetic aids . . . as though you were choosing that precious thing, beauty itself. The two go hand in hand. "But how does one know which to choose?" you ask.

You cannot more intelligently safeguard your beauty than to use only those preparations that have stood the exacting test of time . . . products which were originated with a standard of perfection, and have held to that standard through the years . . . products which keep pace with every progressive development and fulfill every modern need . . . which do safely, effectively, economically, everything that is claimed for them.

Such are the famous HARRIET HUBBARD AYER preparations . . . used for so long by lovely women that there can be no question of their superiority. With these three creams, skin care at home becomes a simple, pleasant, quick daily routine.

LUXURIA

. . . the foundation for beauty. The one cream that cleanses and also soothes. 45c, 85c, \$1.95, \$2.75

SKIN & TISSUE BUILDER

. . . to smooth away lines . . . to keep the skin young and firm. 85c, \$1.65, \$4.40, \$7.15

BEAUTIFYING FACE CREAM

. . . the "texture" cream that so quickly clears and whitens, giving a radiant undertone for your powder. 85c, \$1.65, \$4.40, \$7.15

Remember, always LUXURIA . . . the foundation for beauty. It is famed for its sweet purity, liked for its soothing richness, approved for its results by a whole generation of lovely women.

Send for the free booklet, "All for Beauty."

HARRIET HUBBARD AYER

INCORPORATED

BEAUTY PREPARATIONS

NEW YORK

LONDON

PARIS

MONTREAL



ALICE WHITE, PARAMOUNT STAR—PHOTO BY IRVING LIPPMAN

HEMP MASSAGER

Such a Pleasant Way to Keep in Trim

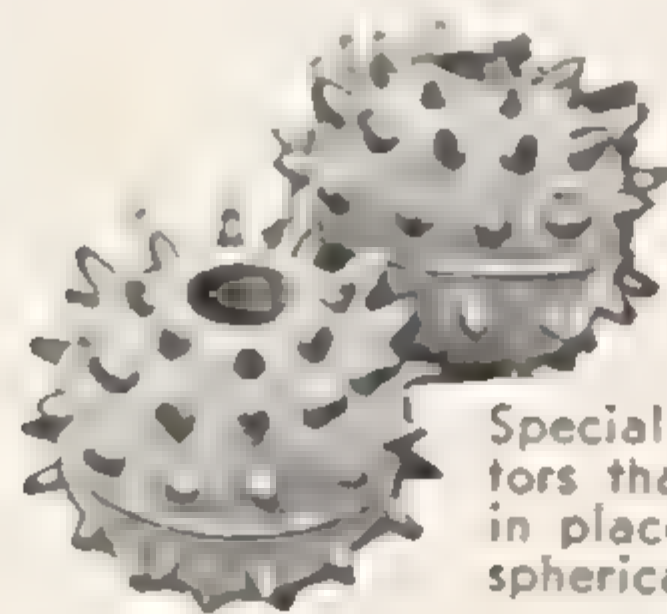
You don't need to phone for an appointment with THIS masseur. It asks but a few moments of your time, and expects no fees.

The ingenious little Hemp Massager really MASSAGES, too—picking up and kneading the tissues with the true professional action.

It is much used for reducing, of course. But that's not all. The Hemp Massager is a godsend for muscles sore and stiff from too much sport. It relaxes those tense little bundles of nerves in your back and neck. And you'll be amazed how quickly it stops most headaches!

A Hemp Massager weighs less than a pound, and uses no electricity. You can examine one at leading department stores, drug stores, beauty shops or corsetiers.

The Conley Company, Inc.
ROCHESTER, MINNESOTA



Special scalp applicators that may be used in place of the smaller sphericals.



4⁷⁵

Complete with scalp applicators and extension handle.



DESCRIPTION IN TEXT BELOW

MARTINUS ANDERSEN

TIPS ON THE SHOP-MARKET

(CONTINUED FROM PAGE 76)

pipe which is known as Sasieni, and which pipe-smoking gentlemen beam and exult over. They have some pull-on doeskin gloves, soft and beautiful, in white and beiges, that you can buy for under \$2.50. There are other gloves for even less, but these are pretty wonderful. There are thirty-seven shades in the famous doeskin—the suede-like fabrics in lovely dusty pastels that are an unforgettable part of your colour picture of Bermuda. And these doeskins (which, by the way, you can't get in this country) are made up into gentlemen's pants in every conceivable length and waist measure, in white and neutral colours, so the purchasing male can step right into them, no matter what his size. There are hand-woven Harris tweeds, and Rodier fabrics that never get to America, and then there is Indian cashmere, which is a fabric made from yarn from the cashmere goats in the Himalaya Mountains and is incredibly soft. You can get it made up in coats for men and women and in men's golf jackets, as well as by the yard.

Next, Shop-Hound, poking a justly famous inquisitive nose about Smiths', found up on a balcony some huge throws of hand-loomed Shetland yarns, in the plaids of the Scotch clans, which would make dazzling gifts. Smiths' shop is so full of things that it has taken some of its de luxe feminine stuff up the street and opened the little British Sports Shop. There you will find, among other things, classic tweed suits, tailored in England, of the type that will be good practically as long as you live, at nice moderate prices, and angora suits, beautifully made, with double-breasted jackets.

At Trimingham Brothers, around the corner and facing the blue ocean, you should concentrate first upon the buying of sweaters. For they are legion in number, and marvellous. There are all the powder-pastel shades, and every kind of model, but what we love best are the classic pull-overs and cardigans that you buy in pairs. Trimingham's call their cardigan the Standen sweater. By any other name, it is exactly the same grand model with gros-grain ribbon down the front that you have been wearing all these years, with the top button determinedly unbut-

toned, but for very much less than you have been paying all these years! If you are a purist in sweaters, you will want the pair in the same colour. If not, put a white cardigan over a green pull-over and wear it with a white doeskin skirt. There are superior cheviot coats, all tailored in England, incomparable tweeds, and the Indian cashmeres, and a new fabric called linen homespun, which is made in lovely colours. You can have a skirt made up here of any of the fabrics, to match any coat, in two days, so you can wear them while you're in Bermuda. There are some brand-new crinkled Rodier scarfs that are not inexpensive, but would give great élan to some little dress you're tired of. And, at Trimingham's, you find, in a new little room gone modern up on the top floor, a collection of smart Paris hats, something decidedly new under the sun on these British isles.

- Up at the top of the page, you will see a picture of a pleasantly modern breakfast set of clear glass with a frosted pattern and chromium fittings on a mirrored tray. The neck of the coffee bottle is all bound round with chromium wire, which can be grasped firmly with no fear of the hot consequences. Helen Hughes Delancy designed the service, and you can secure it from the Arden Studios, Inc.

- This is just by way of warning to all the horses in town who eat their dinners from feed-bags. Peck and Peck are selling suits and coats made from feed-bag material, and very estimable they are, too. They have both a tweedy and a linenish look and are reliably washable. The coats cost about \$20, and the two-piece suits are the same price. Also (if you can believe it) tobacco twine has been pressed into service to dress the ladies—the very kind of string that is bound round the stacks of tobacco when it dries in the sun. Sweaters and skirts of it—straight-line skirts and hand-knit effect pull-over sweaters—and jackets closely fitted at the round necks. An outfit of tobacco twine costs approximately \$30.

- The Playroom on Madison Avenue has a lot of (Continued on page 98)

“Don't let love grow hum-drum”

warns **HELEN TWELVETREES**

“When a man begins to take you for granted, look out! Capture for yourself glamorous complexion loveliness the way the Screen Stars do. Men are always stirred by lovely skin!”

Helen Twelvetrees



She knows her husband really loves her still, and yet something precious has been lost. She is taken for granted, neglected. Love has grown humdrum, stale.



She learns the Hollywood secret—that velvet-smooth skin has a charm men can't resist. She begins to use Hollywood's way to this complexion loveliness.



She begins to live over again the thrill of honeymoon days! Eager eyes search the new, seductive beauty of her face. Now love is glamorous again, life is gay!

“DON'T let love grow humdrum!” This is the warning Helen Twelvetrees sends to the perplexed women who write this charming screen star for advice.

“When a man begins to take you for granted,” she says, “look out!”

And then she tells Hollywood's secret of winning—and holding—adoration. “Capture for yourself glamorous complexion loveliness,” says this fascinating star. “You can do it the way the screen stars do.

Men are *always* stirred by lovely skin!”

Of the 694 important Hollywood actresses, including all stars, actually 686 use Lux Toilet Soap to keep their complexions always lovely. It is the official soap in all the large film studios.

Begin today to use fragrant, white Lux Toilet Soap *regularly*, just as Helen Twelvetrees does!

Let the Beauty Soap of the Stars make your skin Glamorous



the Best Shops now present TATTOO



The Ravishing, new
transparent color for
LIPS

Put it on -
Rub it off -
Only the color
stays!

Here's something really new in lipstick. No pastiness. No opaqueness. Nothing on the lips but truly audacious, transparent color that stays from morn 'till morn. Stubbornly indelible. Never compromising!

And what colors! Four startling, new shades entirely new to lipstick. Each more alluring than a tropic night. Thoroughly native, yet well within the bounds of social sanction!

TATTOO is kind to your lips in other ways too. No puckering, drying or wrinkling. Its softening, soothing, smoothing effect will keep your lips lastingly young . . . forever desirable.

There's nothing else like TATTOO. You'll never be happy 'till you try it. Never!



4 startling
new shades

No. 1 has an exciting orangish pink cast. Rather light. Ravishing on blondes and tawny blondes. It is called "CORAL."

No. 2 is our choice of them all. An exotic, new shade—brilliant, yet transparent. Somehow we just cannot find the right words to describe it. It is called "EXOTIC."

No. 3 is a medium shade, a true, rich, blood color. That will be an asset to any brunette. It is called "NATURAL."

No. 4 is of the type that changes color when applied to the lips. Gives an unusually transparent richness and a depth of warm color that is truly amazing. It is called "PASTEL."

TATTOO, INC., 11 EAST AUSTIN AVENUE, CHICAGO, U. S. A.

SOCIAL SALAD

(CONTINUED FROM PAGE 40)

found themselves in the middle of a very expert bridge game. Although the party was ostensibly in honour of the Rigan McKinnys, they were relegated to the second place in the spot-light.

Of late, it has become more and more the fashion to produce what, for lack of a better word, one might term phony lions, at parties. Perhaps the real ones began to pall, or they were too arrogant for comfort. The theory is to have some creature who looks out of place in a drawing-room. Prize-fighters had their day—beginning with Carpentier who fluttered the ladies and was taken up by the same Spanish Duchesses who were to transport bull-fighters from the sand arena to a less public field of glory. Perhaps Sydney Franklin will suffer the same fate. The English have always been for fun at any cost, and they took up Hutchinson, the Negro singer, with enthusiasm. Over here, we have met laundrymen, speakeasy proprietors, racketeers, cow-boys, tight-rope walkers, and, of course, Prince Mike whose passion for being in the limelight should have been more than satisfied by the series of parties given in his honour by William Gaston, Wolcott Gibbs, William Levita, and other young bloods. And if any one ever again has a drawing-room large enough, we may even be invited to see Jim Londres.



NEW YORK AND OUTSKIRTS—T. SUFFERN TAILOR REMOVES HIS SHIRT AT GARDEN HOCKEY MATCH TO PAY BET BUT THE SITUATION IS SAVED BY PRECAUTIONARY EXTRA SHIRT—THE LATEST JOBS TAKEN BY YOUNG MEN ABOUT TOWN SHOW AN EXODUS FROM WALL STREET—DRAYTON COCHRAN IS A WEAVER IN A YONKERS CARPET FACTORY—WHITEWRIGHT WATSON SELLS GUNS AT ABERCROMBIE'S—WILLIAM ROSE BUYS LINGERIE FOR SEARS ROEBUCK—FRANCIS WINSLOW SELLS TICKETS FOR THE ELECTRIC FERRY—CLARENCE MOORE GOES INTO DOG BUSINESS AND BREEDS LABRADOR RETRIEVERS—AVIGNON SEEMS TO BE THE LATEST DÉBUTANTE LUNCH HAUNT—ALICE MORRIS GIVES SEVEN HOUR MUSICALS—MRS. STANLEY MORTIMER DRIVES PONY AROUND TUXEDO WITH FEET WARMLY TUCKED IN FUR MUFF—ERNEST SCHELLING MAKES A DISTINGUISHED BUTLER AT SERVE-YOURSELF WEEK-END PARTY AT MRS. BENJAMIN ROGERS—FAITH WHITNEY TAKES A SIX MONTHS' SECRETARIAL COURSE—ELLEN AND VIRGINIA FRENCH AND OTHER SUB-DÉBUTANTES GO TO NEWPORT FOR SAINT

GEORGE'S DANCE AND TO APPLAUD MICHAEL BRAGANÇA AS HEROINE AND FRANCIS CLARK AS HERO OF SCHOOL PLAY—OPENING NIGHT OF "STRIKE ME PINK" DRAWS CROWD.



FIRST NIGHT—When Vogue heard that Hope Williams was to star in a new musical show called "Strike Me Pink," it pricked up its ears and promptly decided to plant a faithful scout in the first-night audience—in the full expectation of finding, and reporting on, what is commonly known as a "brilliant" gathering. Vogue had, in fact, sweet visions of row upon row of socialites, all beautiful, all supremely smart and famous.

The vision was soon dispelled by the actuality. For all the gangsters, bootleggers, ward-healers, and speak-easy proprietors in Manhattan turned out in full force at the opening of the Velez-Williams-Durante opus. This accounted for the fact that most of the female first-nighters were excessively blonde, excessively mascara-ed, and excessively bedecked with un-moratorium orchids. Your reporter, craning her head frantically above this milling Broadway turnout, managed to spot only a meagre handful of familiar faces; conspicuous among which were Mrs. Robert Thayer, very dark and smooth in Burgundy (high-necked); Molly Cogswell and husband Sigourney Thayer, Mrs. Harrison Williams, Mrs. Charles Shipman Payson, Mr. Bertrand Taylor, Mrs. Baldwin Browne, Mr. and Mrs. Ogden Stewart, the burly Ross, Editor of *The New Yorker*, and a debonair party consisting of Cecil Beaton, Tilly Losch, and Mr. and Mrs. William Paley.

Of fashion trends or notes there is, alas, little to say. The accompaniment to synthetic blondes and orchids is apt to be white cat-fur, beaded crêpe, and jewelled T-straps. There was, however, a distinct prevalence of very pale blue, which probably means nothing whatsoever.



We are proud to announce our own particular bit of news. Alice-Leone Moats, a small blonde member of our editorial staff, is about to be a Knopf authoress. That worthy firm is publishing her first book—a new and very modern approach to etiquette called *No Nice Girl Swears*. From advance rumours, it is quite a refreshing deviation from the usual—and from Mrs. Emily Post.

This is an era when many of our better beauties are self-made products. They know that beauty, per se, doesn't spring full bloom into being; it is far more a matter of knowing yourself, and then knowing what to do about yourself. And, that's where Vogue's Book of Beauty comes in! Because it tells you what to do and how to do it. The simple, fundamental rules that lie at the base of all beauty. The sophisticated tricks that make for glamour—they're all set down here, so that every woman who reads can practise them. It covers everything you want to know about, and it costs you only one lone dollar. The Circulation Department, Greenwich, Connecticut



JUAN LES PINS APPROVES "*la cigarette Spud*"

Stroll down the line of bright cabañas, greeting friends . . . you'll be hospitably offered a Spud. In French, or Spanish, or Italian, perhaps . . . but the same familiar Spud, now one of the good-time cigarettes of Europe. Instantly approved by those chic internationals whose critical taste recognized Spud's delightful moist-cool round of tobacco enjoyment as worth while. **SPUD MENTHOL-COOLED CIGARETTES**



Lily of France

Duo-Sette

Complete figure control is achieved through Lily of France Corsets — instantly and permanently.

This is the result of perfect designing and perfect materials. The

QUALITY

of these corsets is so fine, the artistry so perfect, the style so ultra-correct and the fit so individual that their leadership has never been questioned.

MADE IN AMERICA
SOLD IN QUALITY STORES EVERYWHERE



A BERMUDA CATCH

(CONTINUED FROM PAGE 67)

onion, fine herbs, and the juice of half a lemon. The fillet of sole, oysters in their juice (the number of oysters varies according to the size of the sole), and two mashed, seeded tomatoes are covered with half a pint of white wine. The casserole is covered, and the fish baked for ten minutes. The sauce is then removed from the dish and reduced to one-half its amount. Next, half a pound of butter is added, little by little, whipped in with a whisk. The sauce is then poured over the sole and oysters.

DÉLICES DE SOLE MURAT

This is the fish dish that was mentioned before, in combination with the Niersteiner. The fillets of an English sole (or lemon sole, if you can't get English) are cut in small strips, seasoned, dipped in flour, and sautéed in fresh butter with a little lemon-juice. A medium-sized potato and the bottom of a fresh artichoke are slightly par-boiled and diced, then added to the fish and heated for a few minutes. These are served on a round platter, garnished with tomato slices sautéed in pure olive-oil, minced parsley, the juice of a lemon, and browned butter.

SOUFFLÉ MARQUITA

This recipe calls for the French maize, or Indian corn, and the tinned corn, known as Del Maiz, provides a good substitute. One can of this corn (which measures about a pound) is mixed with two spoonfuls of chopped onion, which have been cooked in butter, salt, and a generous pinch of paprika. The mixture is put through a sieve and then dried quickly in a casserole on a stove, stirring it with a wooden spatula. Enough fresh cream is added to this purée to make a soft paste. Four egg yolks are added, then the egg whites, beaten to snow, and two large tomatoes, mashed and browned in butter, and the mixture is cooked as an ordinary soufflé. It is delicious served with braised ham or poultry.

ARTICHOKES BARICOU'LE

The hearts of tender artichokes are bleached by steeping them in water, to which the juice of a lemon has been added, for four minutes, after which the chokes are removed. These are seasoned, and the centres are filled with a mixture of a duxelle stuffing and diced ham. The stuffed artichokes are wrapped in fine slices of bacon, tied with a string, and set in a casserole in a bed of minced onions and carrots, two bay-leaves, and bacon rind. White wine is added, and the artichokes are covered with a good veal stock, seasoned with tomato, and cooked for forty minutes. When they are served, the strings are removed,

and the sauce is reduced of some of its fat. The duxelle stuffing is made by browning a chopped onion and a half shallot in butter to which are added finely chopped mushrooms, a garlic clove, two spoonfuls of meat stock, and one spoonful of tomato sauce. This is cooked for twelve minutes and mixed with diced ham.

KIDNEYS LUCIFER

The kidneys are split in two parts lengthwise, spiced, salted, and peppered with freshly ground pepper and sautéed quickly in butter. They are removed to a small casserole, and a shallot, a clove of garlic, the juice of a lemon, a teaspoonful of mustard, and a quarter of a pint of light wine are put in the pan in which the kidneys were fried. When this sauce has been reduced to one-half, four spoonfuls of heavy cream are added, the sauce is reduced again for three minutes, and poured over the kidneys. These kidneys are delicious accompanied by minced celery.

EGGPLANT, EGYPTIAN

An eggplant is split lengthwise, the pulp is slightly softened, seasoned with salt and pepper, and the halves are cooked in oil. The pulp is then taken out, mashed, and mixed with an equal quantity of minced lamb to which a little garlic, fine herbs, and a little rice boiled in broth have been added. The ingredients are mixed well and stuffed into the eggplant halves, which are covered with grated Parmesan cheese. A little oil is poured over them, and they are browned in the oven.

CRÈME NÈGRE EN CHEMISE

The literal translation of this dessert is black cream in its shirt. Four squares of chocolate are melted in just enough water to make a smooth paste, and to this are added between a quarter- and a half-pound of butter, a tablespoonful of fine powdered sugar, four egg yolks, one whole egg, and a little flour. The whole is mixed well together and poured into a buttered, sugared "creamed caramel" mould. This is cooked very slowly in *bain-marie* for twenty minutes. When it is cold, it is taken out of the mould, set in a deep dish, and served with vanilla sauce, made in the following way.

About half a pint of milk is boiled with a third of a pound of sugar and a vanilla-bean. This liquid is then poured into an earthenware pot, together with four beaten egg yolks, and cooked very slowly for a few minutes, stirring with a wooden spatula. It must not be allowed to boil. The sauce is finished when the spatula can not be freed from the thickened liquid.

TO OUR CONTRIBUTORS

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He took the best from these 3..
and created this perfect face powder



Loveliest Perfume
\$10.00



Truest Skin Tones
\$3.00



Finest in Texture
\$2.20



for 55¢ and \$1.10

*three perfect qualities... alluring scent,
finely blending skin tones, thistledown
texture... in lovely crystal*

THERE is a famous French powder with an alluring, very expensive scent that is adored by smart women. The price is \$10.00.

There is an American powder renowned on two continents for the perfection of its lovely skin tones. Its price is \$3.00.

The third is a French powder beloved in America and Europe for its thistledown texture and amazing clinging quality. It sells for \$2.20.

We found these three famous, rare qualities after long, careful search in the smartest shops, and study among fashionable women... Then we carefully reproduced these qualities... and created the new Pond's, the one truly perfect face powder.

And you can buy it at... 55¢ and \$1.10!... lovely scent, feathery texture, finely blending shades.

Ridiculously low in price, but in keeping

with the Pond's policy, which brings you Pond's famous Two Creams at such low prices.

Pond's new Face Powder is boxed in exquisite crystal like the expensive French powders. You can see the shades you buy; and the perfume will not evaporate.

Ask for Pond's new Face Powder at your favorite department or drug store.

POND'S *New* face powder

Four Perfect Shades . . . NATURELLE for fair-skinned blondes. **ROSE CREAM** for blondes and brunettes with color in their skin. **LIGHT CREAM** for darker skinned blondes and clear-skinned brunettes. **BRUNETTE** is for sun-tanned blondes, for olive skins and for all types who prefer a warm skin tone.

Send 10¢ (to cover cost of postage and packing) for free sample in glass jar.

POND'S EXTRACT COMPANY, Dept. U . . . 110 Hudson St., N. Y. C.

Check choice of color: Naturelle ☐ ; Light Cream ☐ ;
Rose Cream ☐ ; Brunette ☐.

Name _____

Address _____ City _____

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Instant DEW
may be applied at any time
— day or night — while
you dress.

Ultra DEW
is for more lasting protec-
tion—3 days or more. Use
it at bedtime.



DEW

SOLVES *every* PERSPIRATION PROBLEM . . . FOR THE WOMAN AND HER WARDROBE ALIKE

THE modern woman, to whom daintiness and freshness about herself and her clothes are priceless, demands of a non-perspirant that it be always a faithful ally. Because Dew meets their needs so perfectly, increasing numbers of women are relying upon this dependable deodorant and non-perspirant.

Include Dew among your toiletries and you will enjoy the security of knowing that not only have you preserved your after-bathing freshness, but you have protected your garments from the stains and dampness which *suggest* untidiness.

The beautiful Dew flask really belongs on the dressing table. With its improved, sanitary applicator, Dew may be applied in a moment. It dries quickly . . . takes effect instantly. It will not irritate a tender skin or injure fragile fabrics when the simple directions are followed.

There are two kinds of Dew. The one, *INSTANT DEW*, is for use at any time . . . day or night . . . while you dress. It is effective for from one to three days. For the woman who requires more lasting protection, *ULTRA DEW* is effective for three days and more. Follow the directions on the flask.

MARION LAMBERT, INC. • • • ST. LOUIS • TORONTO

DEW

Crystal-pure Deodorant and Non-Perspirant
PREVENTS ODOR / PROTECTS CLOTHES

(Dew instantly and completely
deodorizes sanitary napkins)

Look for this
counter display
in your drug or
department store.



NEW YORK COUTURE

(CONTINUED FROM PAGE 34)

At Best and Company, Miss Mary Lewis fosters any number of typically American clothes each season—largely those simple variations of classics like the "shirtmaker frock"—perhaps because, with her chrysanthemum haircut and tilted nose, she can wear this sort of thing so well herself.

Of the larger dressmaker shops, Hattie Carnegie represents great chic. She does sophisticated clothes in a superlative way, and she has the gift of understanding her individual customers. She is most famous for her dramatic things, for luscious furs and fabrics, yet with all the clothes she makes for Joan Crawford and Constance Bennett, she can turn out a Boston dowager, than which there is none more dignified, in a masterly fashion. And she is like her clothes, vital, daring, and tremendously smart.

Peggy Hoyt has a great sense of elegance. She expresses fashion in a completely feminine way, with an attention to fine detail that is remarkable in this, the machine age. Up above the shop in her workrooms, you will find scores of women engaged in the most exquisite needlework. Fine embroidery and minute beadwork are always to be found in Miss Hoyt's collections.

Frances Clyne, another famous name among New York dressmakers, has just moved into a charming new atelier with Elsie de Wolfe decorations—very swish with leopard satin and shining mirror panels. Here, she is showing her spring collections: distinguished gowns and her usual authoritative country things so popular with the younger Long Island matrons.

Just how to list Mrs. Franklin is disconcerting, for she is unique. We interviewed her once on a chaise longue (*she was on the chaise longue*) looking very pink and white and feminine with her soft white hair, surrounded by elegant pink satin quilts. It is hard to realize that she is responsible for the most amazing outdoor clothes we know. Her knit suits are, of course, history, but her knit fabrics are news. They are marvellous to look at, and even better to touch. Heavy, soft, tweedy-looking fabrics, cut like ordinary yards, are actually made by loving hands, believe it or not, on actual needles.

TREASURE-HOUSES ABOUT TOWN

Gervais is an intimate sort of shop with two charming sisters in command—Mrs. Randolph and Madame Gervais. They import, as well as create, but, when they put their minds to it, their "originals" each season are treasures, simply and flatteringly designed, the like of which you won't often find about town.

Up on Fifty-Seventh Street, Sally Milgrim, the presiding genius of Milgrim, Inc., has given her name Saly-mil to the fresh young clothes she does so well. We remember a certain pink-and-black satin polka-dot dress that made history—definitely Saly-mil and completely enchanting. Her clothes are complicated and unusual, and more often than not, very jeune fille. At the same time, she has done a series of costumes for Mrs. Franklin D. Roosevelt, including

the now famous blue inaugural lamé.

Herman Patrick Tappé is still doing the most enchanting brides and bridesmaids and glamorous coming-out gowns, though not at the same old stand. He has moved his establishment eastwards across the Avenue and presents there the delectable confections that witness his dramatic flair. And that should be obvious to any one who has ever looked at his decorative windows, even if they've never been inside this shop.

Stein and Blaine continue to design the ladylike, beautifully-made clothes for which they are known and are still moulding fine furs with flawless workmanship.

BEHIND THE FASHION SCENE

Even the shops that still import large collections attach the greatest importance to their own staff of designers. At Bergdorf Goodman, for example, Mr. Newman, Miss Leslie, and Miss Gleason with her tea-gowns, to name only a few, create clothes for some of New York's smartest women—such clothes, we might add, as any Paris house would show with pride. At Jay-Thorpe, the diminutive Miss Montague in her diminutive office, sketches costumes for knowing ones in both society and the theatre, rushing down to the workrooms herself to see that they are being carried out with loving care. At Bendel's, the designers are working on the conservative gowns for which Bendel is famous, since they can make a dress wearable without losing an ounce of chic thereby. Bendel is inaugurating a new policy in their ready-to-wear departments, with a collection of original models that have a special label to identify them. At Bonwit Teller, Miss Martha of the Custom Department is a joy to difficult clients who have preconceived ideas, for she will put an unlimited amount of effort into an individual design for a bride's mother, for instance, and work over such things until every one is happy as the Cheshire Cat. At Saks-Fifth Avenue, Mrs. Adam Gimbel designs for such arbiters of chic as Mrs. Harrison Williams and Ina Claire. With all the imports she shows, you will find them crying for what Lois Long calls sophie-gimbel models. These are elegant clothes, for Mrs. Gimbel makes things she would, and does, wear herself, and she is soignée in the extreme.

At Altman, the Bridal Salon creates with taste and versatility. What type you are, exactly how and where you are to be married, are all taken into consideration before your bridal gown is designed. Kiviette is another designer to the individual, recruited from the stage. Conspicuous successes are the clothes she did for Hope Williams and Lupe Velez in "Strike Me Pink," which were photographed recently for Vogue. These were not costumes, mind you, but highly civilized clothes that were much admired.

Accessories are not forgotten by New York's bright ones. For bags, we think first of Miss Penn on Madison Avenue, who, among her other sterling ideas, made (Continued on page 99)

TALK YOUR AGE

(CONTINUED FROM PAGE 82)

"cutesnub-nosed brat"
"overlooked a bet"
"he's a queer fish"
"call me Little One"
"she was playing him"
"a scunner against"
"peroxide blonde"
"made himself solid"
"the visiting firemen"
"stuffy clique"
"greatsnakes!"
"contraption"
"the high sign"
"such a dub"
"talking Dutch"

Against this list—and what deadly poison it is to any one's hope of seeming young!—let us set a list taken from *Men Are Like Street Cars*, a gay little book by two youngsters, Graeme and Sarah Lorimer. No, I shall not provide you with a glossary. If you don't know what these words mean, it is up to you to show that your mind hasn't mummified, that

you are youngster enough to find out. Here are the Lorimers' flowers of modern speech:

"All wound up"	"Lollygagging"
"Be a sausage"	"May I break?"
"Blah face"	"No sale"
"B. U."	"On the team"
"Buddy up"	"Play for a fish"
"Bulldogs"	"Puds"
"Caboose"	"Rattle"
"Crush party"	"Red-headed job"
"Die on the vine"	"Short-suited girl"
"Disconnected"	"Sicking distance"
"Droop"	"Skunk a friend"
"Eternal drag"	"Throw hay"
"Fuzz over"	"Wolf a man"
"Heavy muffin"	"You're a howl"
"High bicycle"	"Marvy"

To overload one's conversation with such words is boring. To use them sparingly is to show you know what is going on. Like clothes, like travel, like exercise, and like a sense of humour, your speech can keep you young.

IN THE GALLERIES

(CONTINUED FROM PAGE 60)

fantasies. Her work ranges from a twenty-five thousand foot mural in the Ziegfeld theatre to nursery designs, taking in on the way ceilings for the Maritime Exchange Building, perfume shops, and Pietas. Her Viennese blood and training account for her decorative and sprightly colour, and her apprenticeship with Joseph Urban (the stage designer) for her impeccable craftsmanship and ability to organize enormous spaces. Of all her work, the costume drawings—for "Schwanda," "The Egyptian Helena," and other operas—are the most successful: rich in colour and life and pattern. But the very elements that make her small things successful are not so happy in large murals. Excessive variety of colour and restless arabesques over big areas weary the eye. Cleverness and technique alone can not survive enlargement.

• By the time this column appears, Knoedler will have opened its "Horse-Show," a very amusing stunt for the benefit of the Social Service Department of the Memorial Hospital. Horses of all ages and in all materials—clay, stone, porcelain, pottery, glass—were to be entered on March 17; one dollar for adult's entries, 25 cents for children's entries. Prizes followed. If anything can lift the gloom of art galleries, bookies and betting most certainly should!

• William L'Engle, whose splendid nude, reproduced on page 60, was among his paintings at the Montross Galleries in March, is an American with French blood, who has studied both here and in Europe and painted steadily for the last twenty years. Because he has had a horror of publicity, however, this happens to have been his first real one-man show in New York. It has proved, we believe, that L'Engle is one of the best American painters, because of his rich and individual colour, his full-bodied design, and a variety of theme and texture born of an active imagination and a true passion for the medium. On the debit side is a tendency towards overcrowd-

ing the canvas—leaving no "air-space"—and towards evident theorizing. In avoiding these faults and in revealing his best talents, L'Engle's water-colours are unique and valuable. We know of very few who can give water-colours such vitality.

• A word about Doris Caesar, photographed with her sculpture on page 60. Besides doing portrait heads of prominent men and women, and imaginary figures (visible at the Montross Galleries the end of April), she owns and operates a farm where she raises all manner of game birds—(pheasant, quail, wild-duck) and breeds Sealyhams and Scotties, and has three children, not to speak of a husband. A Rounded Life, forsooth.

• The grey torso reproduced on page 60 is by a young German of undeniable genius—Lehmbruck, who died some years ago in the crescendo of his talent—and is one of the first-class works of first-class artists that Mrs. Harriman gathered together in her gallery at the end of February. Particularly beautiful were Derain's "Paysage du Midi," all golden and buff foliage; Picasso's un-worldly "Femme à l'éventail," in which the blue-green of the woman's dress alone is a joy to the eye; and Renoir's portrait of his inevitable cook, in a white hat, which was reproduced in the preceding issue and whose tender, luminous, prismatic colour no other hand but Renoir's could have painted. Most of these artists have become familiar here through their inferior works; in this show, their supremacy in the field of living art can not be doubted.

• The white torso, also reproduced on page 60, belongs, according to the catalogue, to a "young woman whom research workers believe has the most perfect body known in the artistic world." Mr. Bohland, the New York sculptor, has "used the action of a trapeze artist swinging into space." And the result of all this research was visible at the annual show of the Architectural League.




MARYA MANNES

Tobacco Twine Twist



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The self-same cotton twine that—way down South  ties tobacco in bundles to cure—has blossomed out in the smartest imaginable things to wear.  An original Peck & Peck idea—and a bright one—as proved by this delightful two-piece dress.  White, maize, turquoise, orange peel, \$16.75. Toya straw hat, \$17.50. Tweed coat, \$45.00.

FIFTH AVENUE, NEW YORK

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Almost every shoe closet has its skeleton—usually the result of "peely" soles . . . soles with raggedy edges that make comparatively new shoes look as though they should be sent to a rummage sale.



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A name which stands for a new and improved shoe as made by over 100 leading manufacturers

SEEN ON THE STAGE

(CONTINUED FROM PAGE 86)

leave the memory of a finer flavour if there were not so many reprises. Many of Irving Caesar's lyrics have the same reminiscent suggestion: the very title of what may be regarded as the theme song (and one of the best), "I Am the Singer, You Are the Song," whether it is taken from "Iolanthe" or not, must seem to have been—for surely a writer of popular lyrics can not be unaware of Gilbert's line, "Thou the Singer; I the Song."

The cast, headed by Evelyn Herbert, Everett Marshall, Walter Woolf, Hal Skelly, and Jeanne Aubert, is florid and generally humourless, but so is Edward Childs Carpenter's book; all—except Miss Aubert, whose method is burlesque and not a high type of that—are hampered by their material. Ina Ray dances with grace, zest, and

abandon. There is, also, a comely, capable, and splendidly drilled chorus.

As in all George White's productions "Melody" is well and lavishly caparisoned.

"AMERICAN DREAM"

For its third production of the season, the Theatre Guild chose "American Dream," a trilogy by George O'Neil, which attempts to trace a New England family from the pioneer sturdiness of 1650 to what the author considers the decadence of to-day. It is all most unfortunate; the play is pretentious, frequently dull, sometimes distasteful, unnecessarily coarse. And it is acted in kind—flatulently, much as ambitious amateurs might play it—with the seriousness that defeats itself.

TIPS ON THE SHOP-MARKET

(CONTINUED FROM PAGE 90)

theories about children's toys, all put into practice with happy results. The shop believes that toys should have a meaning. A work-bench, for instance, should be a real, hardy carpenter's bench with grown-up equipment. One that measures 32 by 13 inches and is 24 inches high, is made of stalwart timber and has a vise and all the basic tools necessary for real carpentry. This costs about \$8.50, express charge extra.

- Two Southern ladies run and own the Virginia Art Goods Studios, Inc. They are always thinking up practical ideas for pocketbooks and are responsible for the famous slip-cover bag of last summer—that good-sized envelope with the removable, laundryable linen cover. Remember? This summer, they are making even better-looking covers with hand initials. Best carries them, at about \$3.

- Schrafft's has gone completely rabbit mad this Easter. You have never seen bunnies with such personalities. There are rakish rabbits with caps at a devil-may-care angle over long pink ears, and families of domesticated bunnies housekeeping in their very own houses with a larder filled with chocolate eggs and a green picket fence around their front lawn. And there are bachelor bunnies living in single bliss in neat little houses with huge front doors and sure-enough chimneys. And there are twin bunny babies in be-flounced bassinets with candy tucked in all the corners. And Easter baskets filled with Easterish sweetmeats and huggable fat rabbits. And funny clown rabbits made of jersey. Some of these things are very inexpensive, and none are astonishingly costly. I predict a big run on the rabbit houses, so you'd better look to the small members of your family immediately.

- Speaking of fundamentals, let's talk about the new little (and when I say little, I mean infinitesimal) pantie made of sturdy satin Lastex. The panties, cut to come up over the tummy, have a restraining influence on same. Quite a perfect item to wear with evening clothes, providing your hips are

on the conservative side. It can be purchased at Franklin Simon's for something like \$5. If you feel this to be a bit too radical for your figure, try the Lastex satin one-piece garment. It's from the same store and costs approximately \$8.

- Viviani, on Madison Avenue, is a tailor who inspires quantities of confidence. He belongs to the school that believes tailoring is not a thing to be done in a hurry or taken in a vein of lightness. He listens to your suit-problems, and you find yourself telling him at length about your figure difficulties. He is most *simpatico* and cuts a canvas that disguises all your more unfortunate points. He then cuts the material, which has been chosen with much thought, and, after one fitting, you step forth on the avenue in a tailor, the perfection of which goes unchallenged.

- Charles R. Ruegger, who has had a shop called the Bazar Français on Sixth Avenue for several years, has the most admirable French earthenware and imported copper from France. Copper, as you know, must have body, loads of it, and the lining must be put in by hand and not be plated. Imported copper is made as it should be, and that is why it goes on being handed down through the generations. For the onion-soup devotee, the Bazar has French fire-proof earthenware dishes, and other earthenware in all sizes and shapes for shirred eggs and crab-flakes. These peasant dishes lend themselves agreeably to the country summer breakfast table.

- Summer is approaching, and its arrival presents many a frantic warm-weather problem. To wit: the very wrinkled skirt after a long sitting. You know that disagreeable accordion-pleated effect that is introduced during June, July, and August. Or the sudden disappearance of the pleats at the back of a pleated skirt. However, there is a new Venus apron made of the softest silk that has no weight at all, that washes and irons indefinitely, and that does away with these problems in an inconspicuous manner.

NEW YORK COUTURE

(CONTINUED FROM PAGE 96)

the first cigarette bag. Leila Ranger, whose head is full of new thoughts, is designing bags with strange ornaments, fascinating carved clips in sets for bag and scarf and odd buckles, all of which are made in New York, though they look as though they came from the ends of the earth.

And for hats—John-Frederics', of course. There's a touch of madness in the best of their efforts. Mr. John and Mr. Frederic have the experimental mind—and a chef's hat in a restaurant will send them rushing to the workrooms to make a new high hat to crown a smart head. Once, they even snatched a white tie from a man in tails to make the band of a foolish white piqué sailor. Like all dashing and especially chic hats, these require a certain abandon in the wearer: youthful spirit and a dash of nerve. They love funny fab-

rics, which they gather with their ideas anywhere from Tunis to a German *Schloss*.

Lilly Daché, first known as an importer, has taken to designing. Her spring collection this year is grand, almost picturesque, with foolish little caps and eye-veils or enormous straight sailors the like of which we haven't seen since pre-War days. And for the simple American type of sports hat and town-tweed sort of thing, you can't beat Dobbs and Knox, who lean more and more on their own designers all the time.

A few years ago, we couldn't have named so many first-rate creators in New York, and we might well include many others, this year, if there were space. This imposing roster will give you an inkling, we hope, of what you can do in your own up-and-coming country about being superlatively well-dressed!

DIPLOMATIC DINING

(CONTINUED FROM PAGE 88)

There were the Arthur Ballantines (Mr. Ballantine fathered the bon mot with which good Republicans are consoling themselves—that it is difficult to distinguish between the hunger marchers and the hungry Democrats); Mrs. James Douglas and Mrs. Harvey Bundy, who seemed ridiculously young for the eminence that was the joint reward of their charm and their husbands' importance; Mr. and Mrs. Wilbur Carr, whose kindly home is recalled with affection by hundreds of homesick young Vice-Consuls from China to Peru.

Residential society is harder to classify. On the whole, it is made up of Army, Navy, Congressional "exes," with here and there a stranded cabinet member, who have found it impossible to leave the city. Then, there is the strange class called the "cave-dwellers," who have no money, little charm, and not as much blue blood as they like to claim.

Under the heading "residential" come hostesses like Mrs. Frederic Keep, Mrs. Truxtun Beale, and Mrs. Eugene Meyer, who aim for a slightly intellectual flavour to their gatherings. This has to be acquired either by inviting outside talent or seizing on the wing our transient theatrical folk and visiting lecturers. To these affairs are generally asked the newspaper set—the Ed Lowrys, the Frank Simonds, the Bill Hards, the Arthur Krocks, and one or two others who can be counted to rise to the occasion, for we are a far from intellectual city. Mr. and Mrs. James Clement Dunn of the State Department are a famously attractive couple who entertain with distinction. Mrs. James F. Curtis not only manages a large family and runs several establishments and has two shops here in town, but has had time to fix her name very high indeed among those of our successful hostesses. Mrs. J. Borden Harriman is famous for her Sunday-night suppers, where you may meet almost any one, for Mrs. Harriman has the courage of a large variety of convictions. Among our hostesses temporarily absent is Mrs. Robert Woods Bliss, now

in the Argentine, who is practically never here. When she is, every one hopes for an invitation to see, not only herself, but also her house, for it is absolutely perfect and done in the Colonial style in a city where the prevailing modes are French and early President Hayes (*décor moderne* has made no headway here). Mrs. Joseph Leiter, now in mourning, is normally the very active dictator of a group that can easily bear to hear themselves called stodgy, secure in the knowledge that their families have been socially prominent for at least twenty years. The Adolph Millers live on the most desirable street in town—S Street, running from Phelps Place to Massachusetts Avenue—where, in one row of houses side by side are found the Bill Castles, the David Reeds, the Fred Delanos, the Hoovers' house, occupied by Senator Kean, the George Hewitt Myers with their famous collection of textiles, and Mrs. Woodrow Wilson, who lives very quietly.

With a great many exceedingly important exceptions and omissions, these people make up the major part of social Washington. They meet one another again and again. A woman who, for her winter in New York, would require six evening dresses, can count on needing twelve in Washington, where there is really no possibility of going to dinner and not seeing one or two members of your last dinner-party.

Naturally, in so compact a community, gossip flourishes. It is to our advantage that so many of us are trained politicians, skilled in concealing our true sentiments. One of the rumours at present rife is that Mrs. Franklin Roosevelt has plans for changing our social routine—remoulding nearer to her heart's desire our social order. But those who have seen varied administrations are certain that—save for official names followed by (D) instead of (R)—everything will be much the same. That the same parties will go on, with Rauschers, the only caterer in town, sending out the same waiters, palms, door-men, and menus that we are so used to and, frankly, so very fond of.



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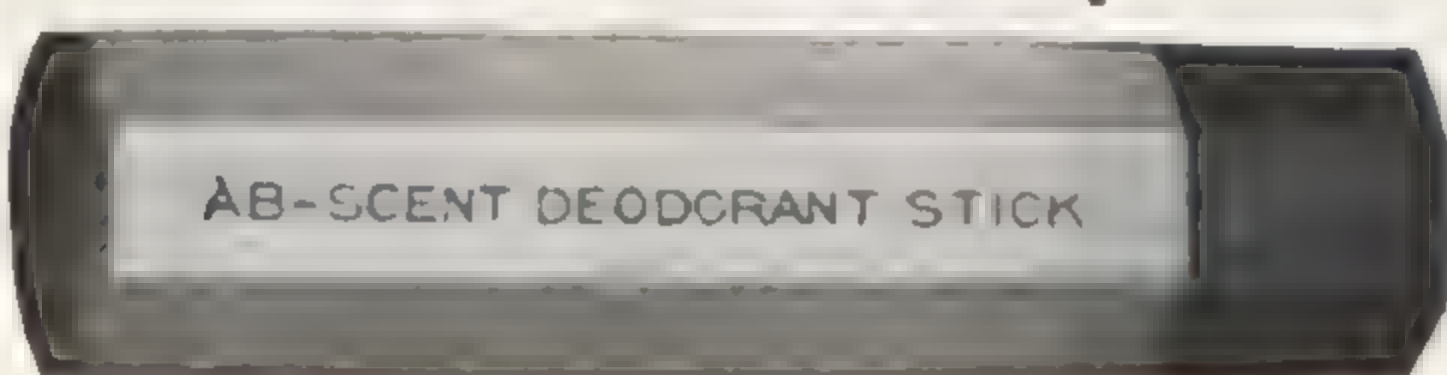
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you will marvel at this white, fragrant cream, as delightful as your choicest cold cream. It is the most modern and instantly removes every vestige of hair. No fear of later stubble or stimulated hair growths.

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Scattered coarse pores...
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Cream your skin with Carolyn Drew Pore Refining Cream. At once this soothing cream starts gently clearing out accumulations and reducing the pores.



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DON'T—please don't neglect coarse pores! Now, whether these are so-called "natural" coarse pores, or whether they result from irritation, city dirt, or weather, you can eliminate them effectively.

If your skin is naturally inclined to coarse pores, Carolyn Drew Pore Refining Cream was designed for your skin. Apply it as you would cold cream; leave it on overnight. You will be amazed at how quickly that "natural" coarseness of your pores disappears—how beautifully it refines and smoothes texture.

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naturally fine in texture, any coarse pores that appear can be removed one way—by drawing out the irritating matter that has become embedded in your skin. That is what Carolyn Drew's Basic Pore Cleanser is for—to draw out the irritating impurities from every pore, and to soothe the little oil glands that cause blackheads, with their over-secretions of oil.

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CAROLYN DREW EXQUISITE
TOILETRIES

PARIS FASHIONS IN SMALL SIZES



1. That little redingote at the top of the page, which was seen at Debray, Carrefour de Sèvres, is made of beige velvet, with brown velvet for collar and buttons. It was designed for a five-year-old Parisienne, but you can get it at Petit Paris, Inc., New York

2. Fine tucks, very fine white linen, and the finest of Valenciennes lace make this charming dress seen in Pacquet's window on the rue Saint-Honoré. In New York, Marcelle Julien has it

3. Little French girls like smocking, too—witness the triangles of pale blue smocking to match the pale blue ribbons that trim this pink crêpe de Chine dress; from Marcelle Julien, Inc.

4. There are blue bows and blue toile bindings on the little white toile apron, which is made with side pleats

5. If you were a two-year-old, in Paris, you might wear this simple blue kasha dress with long sleeves, a buttoned yoke, and a round turn-over collar

6. The brother-and-sister mode is international. The feminine half of this linen duet has rickrack trimming and a pointed yoke on a pale blue dress

7. The masculine half buttons higher, but has the same rickrack trimming, brief sleeves, and a simple, double-breasted effect. The suit is made of white linen. It is from Petit Paris, Inc.

A CHECK ON SPRING FASHIONS

DESIGNS FOR
PRACTICAL
DRESSMAKING

BLOUSE No. 6249—Rough crêpe fashions this blouse with a turned-down collar or scarf; fitted or puff sleeves. Designed for sizes 12 to 42

JACKET No. 6248 SKIRT No. 5895—The skirt of this checked wool suit is "Easy-to-Make." Designed for sizes 14 to 40; skirt sizes, 26 to 34

DANCE AND MOVIES

(CONTINUED FROM PAGE 61)

peasant-workmen, are no less thrilling. The pity again is the incessant propaganda (a little relieved by Dovzhenko's humour)—and a complete lack of organization. The picture peters out into a series of Soviet meetings and "stills" of workers' heads, dumb and hairy. One wonders what there is about the proletariat that demands this idolatry. Brawn?

• The other feature on the Forum program was a completely cock-eyed little comedy using miniature clay dummies (brilliantly modelled), and concerning bed-bugs. The title, translated from the Russian, was "The Itch for Better Things"; and the moral—evidently directed at the Soviet mass—"Cleanliness is next to un-Godliness."

• The new Russia featured again in the Film Society's third program; first in a vastly impressive and somehow sinister news-reel of the latest Soviet celebration in Lenin Square (than which there is no grander space); then in an animated cartoon. The Soviet "Micky Mouse" has no mice, but it has twists and tricks so utterly different from our own movie-comics as to be a revelation. There is a strange impersonal quality about Russian humour; as if all lovable sentiment were stamped out by the heel of economics.

• Alien as Russian psychology may be, it can't touch the recent sur-realistic disease of the French. The prize offering of the Society's evening was a film called "L'Age d'Or," by Dali (a Spaniard) and Bunuel (a French-

man); two gentlemen who chose to give the world the fruits of their individual pathological disturbances. Photographically bad, peopled with ugly humans and obscure, specific symbols, tasteless from beginning to end, all it revealed was a fanatic hate of the church and a black derision of love.

• The expiring damsel in the movie-still reproduced on page 61 is Miriam Hopkins in the film version of "Sanctuary," believe it or not. What Paramount has done to extract the fangs from this curdling tale we can not imagine. Use another plot, we suspect.

• We reproduce the "Petroushka" ballet pictures—pages 60 and 61—for two reasons: the first, because we believe in the crying need of ballet in this land and want to root for it in any possible way; second, because we liked the photographs themselves. Although the principals of the Dance Centre's six Saturday night performances at the Barbizon—Gluck-Sandor, Felicia Sorel, and Blake Scott—were accomplished and imaginative dancers, Stravinsky's haunting ballet of puppet passions was pretty shabbily treated; partly because of lack of funds to provide an orchestra (four hands on a piano are no match for the score); partly because of a far more serious lack of training and precision. We see little reason why the one should follow on the other; or, if it inevitably does, we pray for money to build up a really trained dance group that can do justice to great ballets. The city needs one.



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You pick up a
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instantly recognize its distinguished design, soft feel, flawless finish. Then you open the bag and see the little symbol. Of course . . . you've noticed this mark in other stunning bags. Chic women have long been buying these bags—not knowing their name, but recognizing their charm. Trust your own judgment to pick a Koret Bag—and let the symbol promise you perfect workmanship and long service. THE FINEST SHOPS EVERY-

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BLOUSE No. 6307
A tuck-in of handkerchief linen. Designed for sizes 12 to 20 or 30 to 38

BLOUSE 6308 HAT 6311—Crêpe blouse; crêpey wool fez. Designed for sizes 14 to 40; hat, 21 to 24

ANSWERS TO CORRESPONDENTS

ANY reader can obtain from Vogue Information Service answers to questions on social conventions, customs, entertaining, and matters of etiquette; on costume and fashion; on household decoration; on shops and wholesale houses dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine.

RULES FOR CORRESPONDENTS

- (1) The name and address must be legibly written or printed at the beginning or at the end of every letter.
- (2) In order to answer all inquiries promptly, Vogue suggests that as few questions as possible be asked in any one letter; a reply may be delayed because of the totally unrelated questions contained in a letter, any one of which may require a considerable amount of research to answer adequately.
- (3) Unless especially requested to keep a reply confidential, Vogue is privileged to publish any inquiry and answer that it considers of interest to its readers.

Miss R. H.: Can you give me a list of the things that a bride must furnish at a wedding—that is, the expenses for which the bride's family pays?

Ans.: The following are the expenses borne by the bride's family: the bride's trousseau (linen and personal apparel); the invitations and announcements; decorations at the church and the house; music at either place; conveyances for the bridal party to and from the church; any fees for the services of the sexton, assistant, carriage callers, and any helpers; the entertainment which fol-

lows the ceremony; the bride's presents to her bridesmaids and their bouquets. If the bride chooses to give the groom a wedding present, she may; it is not a custom, but a matter of choice.

Miss I. D. L.: I should like to announce my engagement. Should this be in printed form or should it be in longhand?

Ans.: The simplest way to announce an engagement is to tell the relations and friends who are near and write to those who are far. A printed notice is not used, and we think the girl or her mother would telephone or write the news. If a notice is sent to the newspapers, it should be the plainest statement of facts. It might read as follows: Mr. and Mrs. John Smith announce the engagement of their daughter, Betty, to Mr. Thomas Dwight Bennett, son of Mr. and Mrs. Arthur Bennett, of Baltimore.

Sometimes a luncheon, an afternoon tea, a dinner-party, or even a ball may be chosen as an occasion for announcing an engagement. The invitations to an informal tea might be sent on the mother's visiting-card.

Miss G. M. L.: I am taking my first trip on an ocean liner, and I understand that, on board ship, every one is more or less friendly. Does one meet all advances on that basis? The cruise will last about twelve days.

Ans.: Although on pleasure cruises, every one is more or less friendly, we think it is much more advisable to keep to oneself or to one's own party for a day or two. After a day at sea, it becomes quite evident which passengers one would care to meet.

HOW TO ACHIEVE CHIC SLENDERNESS ... WITHOUT INJURING YOUR HEALTH



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• Stop envying the bewitchingly trim, slender figures of other women! Obtain this attractive slimness YOURSELF plus better health, more physical charm, spirited activity and clear complexion—all you need do is take one half teaspoonful of Kruschen Salts in hot water the first thing every morning.

• Many grateful users write in and report losses from 10 to 15 pounds of fat the first month—so start this SAFE, EFFECTIVE and CONVENIENT way to reduce—TODAY.

• Kruschen is decidedly beneficial to your general health as well as to your figure—that's why so many physicians recommend it. It's a superbly blended combination of 6 SEPARATE salts which help re-establish proper functioning of all glands and body organs. And once that ugly, surplus fat starts to leave—you'll feel and look years younger.

• You can of course hasten results by going lighter on potatoes, pastry and fat meats but remember NO RIGID DIET IS REQUIRED while taking Kruschen.

• An 85c jar lasts 4 weeks and is sold by leading druggists thruout the world. Imitations may be offered you—but your health comes first—so demand and get Kruschen—the ORIGINAL—the GENUINE. "Safety first" is Kruschen's promise.

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KRUSCHEN SALTS

PARIS CUTS THE SHOE HIGHER



R. R. Bunting makes this formal Oxford with cut-out work of black antelope and patent leather. The three-eyelet lacing is strategically placed

Here is the classic three-eyelet Oxford by R. R. Bunting, of dark brown calf. The lizard trimming accents the good lines of this street shoe

Hellstern puts a silver metal chain on this mahogany-brown kid shoe, giving it a very modern look. Notice particularly the cut of the instep

The trend towards Oxfords for evening is seen in this R. R. Bunting pump of red crêpe de Chine and gold kid trimming. It has a tiny buckle

Unusual cut-out work and bands of trimming achieve a new effect in Greco's pump. The purplish brown tone of the kid makes it a shoe for a very special costume



like the second shoe shown above on this page, and the last shoe shown on page 104. In this case, the other might be of a fancier type with openwork—a type of model that will be perfect to wear with your more formal day clothes, such as a fox-trimmed coat. The openwork lightens the surface of the shoe, but its lacing keeps it in the Oxford class. An excellent example of this new type of Oxford is seen in the first shoe illustrated on this page and the second shoe illustrated on the following page.

Pumps for afternoon display new variations in leather combinations and trimmings. The Oxford touch is sometimes carried over into the pump realm, by the application of an eyelet-trim, as in the pump shown first on the following (Continued on page 104)

In the store
"A BOX OF POWDER"



On your face . . .
A MIRACLE!

SYMPHONIE

THE ONLY SELF-SHADING POWDER

IT'S a far cry from the barefoot sandals and espadrilles of last summer to the new higher-cut shoes that the smart women of Paris are wearing these days. But that's just it: they find it a relief to feel their feet neatly and comfortably bound about by an Oxford that laces up two, three, and even four pairs of eyelets over the instep.

The new models, however, have a distinct "town" look, as you can see from the shoes sketched on this page, which are of two leathers and, in cut and treatment, intentionally made to stride about the streets and even take you to lunch at the Ritz. If you have two pairs of Oxfords, then one of them will certainly be cut on traditional lines—rather high over the instep and laced with three eyelets,

PARIS TAKES UP THE OXFORD

(CONTINUED FROM PAGE 103)

Hellstern combines black antelope and black patent leather in a very smart afternoon pump that is made on Oxford lines. It has two eyelets

This is the way Greco cuts out one Oxford of brown kid combined with inlays of lizard leather. This is the perfect shoe for your dressmaker suit



Violet-blue crêpe de Chine makes this R. R. Bunting pump with silver kid piping. A diamond buckle is placed where it will show to best advantage

Greco puts a gold kid strap at the side of this evening pump of pale green crêpe de Chine. As for the rest, its lines speak well for themselves

The traditional Oxford is beautifully done in this Hellstern model of navy-blue kid and lizard. It is slightly, but tellingly perforated

page—a Hellstern shoe combining black antelope with patent leather.

Now and then, for afternoon, you will see a strap pump that has acquired a distinctly modern look by utilizing a metal chain in place of a strap, as is shown in the third shoe on page 103. In this case, it is shown of kid, but it is also made of antelope or patent leather, and, in black, is especially smart when combined with a silver chain.

Pumps are the favourite shoes for evening, although they are sometimes replaced by sandals—not quite as bare-toed and bare-heeled sandals as were the rage for the past few seasons. Sometimes, the pump is the well-known opera type without adornment; and, now and then, it may have an amusing combination of fabrics or

some unusual cut-out or strap décor on one side, such as the third and fourth models shown above. Both of these are made of silk crêpe and trimmed with straps or piping in a contrasting colour. A third example is the fifth shoe shown on page 103—a new Greco pump of purplish brown kid.

The absolutely new evening proposition is a cross between a strap shoe and an Oxford, fastening over the instep, with a little buckle, as shown in the fourth shoe on page 103. This model has every possibility of starting off an entirely new trend in shoe design. Aside from its charm and novelty, it gives excellent support for dancing, and the use of gold kid against a bright silk crêpe that matches or contrasts with the frock is an especially effective note.

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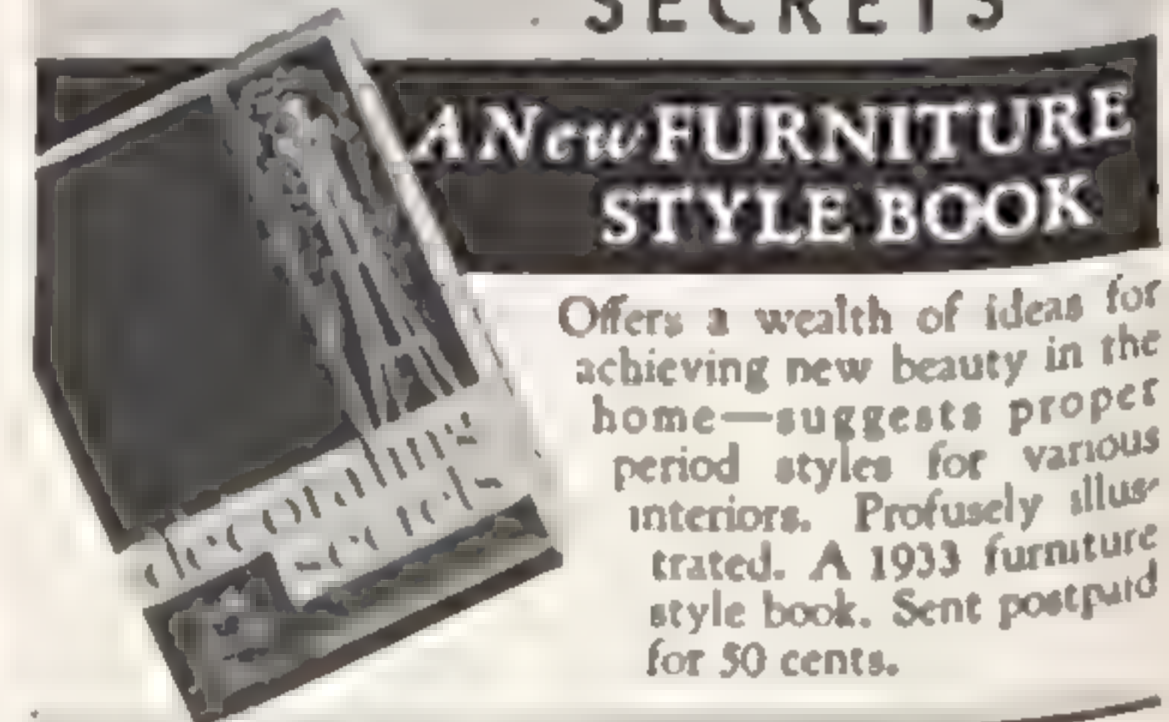
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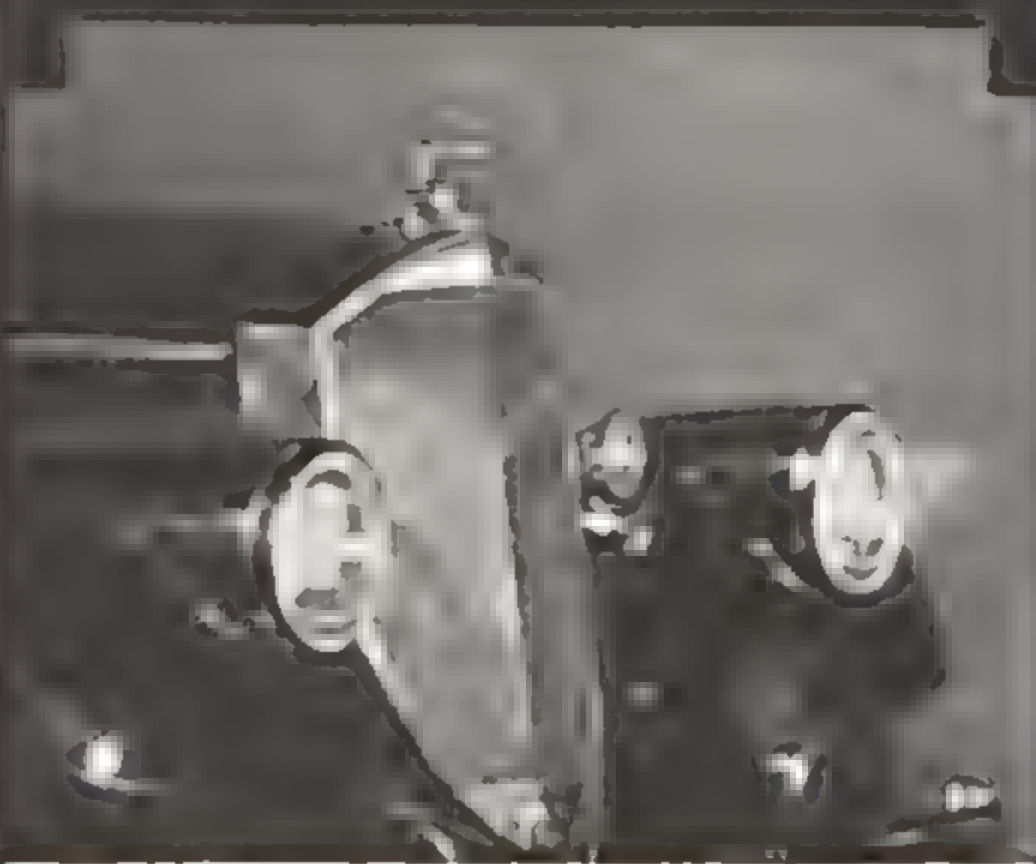
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SOCIETY

(Continued from page 27)

ENGAGEMENTS

NEW YORK

Sands-Denison—Mrs. Marjorie Taylor Sands, of New York City, daughter of Mr. William R. K. Taylor, to Mr. John M. Denison, son of Mr. and Mrs. H. Marcus Denison, of Baltimore, Maryland.

Storm-Brown—Miss Virginia Storm to Mr. Thatcher M. Brown, junior, son of Mr. and Mrs. Thatcher M. Brown.

Vietor-Brainard—Miss Katrin Ruth Vietor, daughter of Mr. and Mrs. Ernest Gunther Vietor, of New York City and "Little Brook," Greenwich, Connecticut, to Mr. William Walter Brainard, junior, son of Mr. and Mrs. William Walter Brainard.

Wetmore-Langmore—Miss Elinor Livingston Wetmore, daughter of Mr. and Mrs. Robert Caryl Wetmore, of New York City and Santiago, Cuba, to Mr. W. Bankart Langmore, son of the late Wilfred B. Langmore, of Leicestershire, England, and Mrs. Langmore, of New York City.

BALTIMORE

Small-Fisher—Mrs. Samuel Small to Mr. D. K. Este Fisher, junior.

Williams-Brown—Miss Julia Bell Williams to Mr. C. Willing Brown, son of Mrs. C. Willing Brown.

BOSTON

Baylies-Schulze—Miss Ruth Baylies, daughter of Mr. and Mrs. C. Walter Baylies, to Mr. Ludwig Schulze, of New York City.

Gardner-Fincke—Miss Virginia D. Gardner, daughter of Mr. and Mrs. Philip Gardner, to Mr. Reginald Fincke, junior, son of Mr. and Mrs. Reginald Fincke, of New York City.

Means-Mills—Miss Alice Means, daughter of Mr. and Mrs. Robert Whitman Means, of Brookline, Massachusetts, to Mr. Harold Palmer Mills, junior, son of Mr. and Mrs. Harold Palmer Mills, of Bronxville, New York.

Russell-Taylor—Miss Phebe Russell, daughter of Mr. and Mrs. Benjamin F. W. Russell, of Brookline and "Westcliff," Nantucket, Massachusetts, to Mr. William S. Taylor, son of Colonel Theodore B. Taylor and Mrs. Taylor, of Cohasset, Massachusetts.

Thompson-Tyrtoff—Miss Katharine Thompson, daughter of Mr. and Mrs. William Goodrich Thompson, of Chestnut Hill, Massachusetts, to Mr. Nicolas de Tyrtoff, of New York City.

CHARLOTTE, NORTH CAROLINA

Stokes-Phelps—Miss Catherine Stone Stokes, daughter of Mr. and Mrs. Robert Wilson Stokes, to Mr. William B. Phelps, junior, son of Mr. and Mrs. William B. Phelps, of Boston, Massachusetts.

CHICAGO

Carton-Swett—Miss Catharine Carton, daughter of Mr. and Mrs. Alfred T. Carton, of Lake Forest, Illinois, to Mr. Paul P. Swett.

CLEVELAND

Hine-Hogen—Miss Carolyn Kirtland Hine, daughter of Mr. Charles Potter Hine, of Cleveland, Ohio, to Mr. Charles Robert Hogen, of New York City.

DALLAS

Perkins-Worthington—Miss Virginia Perkins, daughter of Mr. and Mrs. S. B. Perkins, to Mr. Schuyler B. Worthington, son of Mr. and Mrs. G. B. Worthington.

DENVER

Downer-Hough—Miss Frances Downer, daughter of Mr. I. Frank Downer, to Mr. Henry Wade Hough.

FALL RIVER

Gardner-Turner—Miss Elizabeth Borden Gardner, daughter of Mr. and Mrs. Clifford M. Gardner, to Mr. Maxwell Turner, son of Mr. and Mrs. Harry M. Turner.

PHILADELPHIA

Folwell-Shryock—Miss Elizabeth May Folwell, daughter of Mr. and Mrs. William H. Folwell, of Merion, Pennsylvania, to Mr. J. Richard Shryock, son of Mr. and Mrs. Joseph G. Shryock, of Wynnefield.

Hodges-Besson—Miss Mary Leigh Hodges, daughter of Mr. and Mrs. Leigh Mitchell Hodges, to Dr. Harold Gerard Besson, son of Dr. John B. Besson and Mrs. Besson, of Ketchikan, Alaska.

Howland-Pollard—Miss Ellen Swan Howland, daughter of Mrs. Frederick H. Howland, to Mr. Hamilton Hawkins-Whitshad Pollard.

McNeal-Van Lennep—Miss Celeste F. B. McNeal, daughter of Mr. and Mrs. J. Hector McNeal, of "Woodmont," Bryn Mawr, Pennsylvania, to Mr. Frederick L. Van Lennep, son of Dr. Gustave A. Van Lennep and Mrs. Van Lennep, of "Rolling Hills," Wayne, Pennsylvania.

ENGAGEMENTS

PHILADELPHIA

Morris-Rawle—Miss Mary Cheston Morris, daughter of Mr. and Mrs. William S. Morris, of "Shadynook," Bryn Mawr, Pennsylvania, to Mr. James Rawle, second, son of Mr. Edward P. Rawle, of "Castlefinn," Bryn Mawr.

Walton-McNair—Miss Clarissa Walton, daughter of Mr. and Mrs. Thomas England Walton, of "Bonaltion," St. Davids, Pennsylvania, to Dr. Stirling Sharp McNair, son of Mr. and Mrs. Angus K. McNair, of Jackson, Mississippi.

Wayne-Pepper—Miss Laura Jayne Wayne, daughter of Mr. and Mrs. Joseph Wayne, junior, to Mr. George Willing Pepper, son of Mrs. B. Franklin Pepper, of Chestnut Hill, Pennsylvania.

White-Crabbe—Miss Harriet Stevens White, daughter of Mr. John Beaver White, of "Stoke Poges Lodge," Villa Nova, Pennsylvania, to Mr. Daniel McEwen Crabbe, son of Mr. and Mrs. Edward Crabbe, of Toms River, New Jersey.

RICHMOND

Hobson-Bryan—Miss Corydon Hobson to Mr. Alexander Hamilton Bryan, son of the late Thomas Pinckney Bryan and Mrs. Bryan.

Kent-Pinckney—Miss Charlotte Kent, daughter of Mr. and Mrs. J. Cloyd Kent, to Mr. Thomas Pinckney, son of Mr. and Mrs. Cotesworth C. Pinckney.

SAINT LOUIS

D'Arcy-Fox—Miss Helen D'Arcy, daughter of Mr. and Mrs. William C. D'Arcy, to Mr. Charles S. Fox, son of Mr. and Mrs. Charles B. Fox.

Evans-Hess—Miss Julia Evans, daughter of Mr. and Mrs. Gwynne Evans, of Saint Louis, Missouri, to Mr. O. Theodore Hess, son of Mrs. O. Theodore Hess, of New York City.

Magnus-Preece—Miss Lilly B. Magnus, daughter of Mr. and Mrs. Edward Magnus, to Mr. Arthur Preece.

SAN FRANCISCO

Clark-Albert—Miss Agnes Clark, daughter of Mrs. Tobin Clark, of "El Palomar," San Mateo, California, to Mr. Alexander Albert, son of Mr. and Mrs. Kurt Albert, of Berlin, Germany.

Sutton-Cobb—Miss Maud F. Sutton, daughter of Mr. and Mrs. Effingham B. Sutton, to Mr. Frank Cobb, junior.

TAMPA

Nance-Hisgin—Miss Martha Elizabeth Nance, daughter of Dr. Charles Lee Nance and Mrs. Nance, to Mr. Thomas Hisgin.

WEDDINGS

NEW YORK

Bartol-Phelps—On March 4, in Saint James's Church, Mr. Henry George Bartol, junior, son of Mr. and Mrs. Henry George Bartol, and Miss Helena Pelham Phelps, daughter of Dr. Gouverneur Morris Phelps.

Blood-Lesher—On January 14, Mr. Alexander P. Blood and Miss Constance A. Lesher, daughter of Mrs. Arthur L. Lesher.

Brown-Ponvert—On January 24, Mr. F. Gordon Brown, son of Mrs. Townsend Lawrence and the late Gordon Brown, and Miss Natalie Ponvert, daughter of the late Antonio Ponvert and Mrs. Ponvert.

Domville-Munds—On January 16, Mr. Henry de Gaspe Domville and Mrs. Sal-tus Munds.

Fraser-Aldrich—On February 14, in the Church of Saint Mary the Virgin, Mr. Malcolm Fraser, of New York City and Montreal, Canada, and Miss Mary Austin Aldrich, daughter of Mr. and Mrs. Spencer Aldrich.

Kent-Gawthrop—On February 25, in Saint Mary's Church, Warwick, Bermuda, Mr. George Edward Kent, junior, son of Mr. and Mrs. George Edward Kent, of New York City and "Jericho House," Jericho, Long Island, and Miss Mary C. J. Gawthrop, daughter of the late Charles S. Gawthrop and Mrs. Gawthrop, of New York City.

Payne-Downes—On February 15, in Saint Bartholomew's Church, Mr. John Atkins Payne, son of Mr. and Mrs. John N. Payne, of Brooklyn, New York, and Miss Elizabeth Kennedy Downes, daughter of Dr. William A. Downes and Mrs. Downes, of New York City and Darien, Connecticut.

Shepard-Sheldon—On February 21, Mr. Finley Jay Shepard, son of Mr. and Mrs. Finley Johnson Shepard, and Miss Ann Loraine Sheldon, daughter of Mr. and Mrs. Harry W. Sheldon.

Shrady-Seed—On February 18, in Saint Thomas's Church, Dr. R. Hasbrouck Shrady, son of Mr. and Mrs. Charles D. Shrady, and Miss Janet Seed, daughter of Mr. and Mrs. Allen Hartley Seed.

(Continued on page 106)

Well Bred



Instinctively—they say things in a way that never hurts the other fellow's feelings.

Their simplest acts have the charm of courtesy.

In matters of taste—they rely on their own judgment.

And set fashions instead of following them.

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SOCIETY

(Continued from page 105)

WEDDINGS

NEW YORK

Webb-Schley—On March 2, Mr. John Richard Webb, of Fort Davis, Texas, and Miss Anne Caroline Schley, daughter of Mr. and Mrs. Kenneth B. Schley, of "Kenellyn," Far Hills, New Jersey.

BALTIMORE

Rawlins-Wilde—On March 13, Lieutenant Edward White Rawlins, U. S. N., son of the late Colonel Louis M. Rawlins and Mrs. Rawlins, of Roland Park, Maryland, and Miss Elizabeth Hunter Wilde, daughter of Mr. and Mrs. James DeWitt Wilde, of South Orange, New Jersey.

BOSTON

Macy-Martin—On February 18, Mr. Josiah Noel Macy, of Ossining, New York, son of the late Mr. and Mrs. V. Everit Macy, and Mrs. George Rainsford Martin, of Cambridge, Massachusetts, daughter of Mr. and Mrs. William Brooks Cabot.

Moizeau-Coolidge—On February 27, in the American Episcopal Cathedral of the Holy Trinity, Paris, France, Mr. Charles Joseph Moizeau, of Paris, and Miss Elizabeth Peabody Coolidge, daughter of Professor Julian Lowell Coolidge and Mrs. Coolidge, of Cambridge, Massachusetts.

Ober-Moseley—On February 25, in the Lady Chapel of the Church of the Advent, Mr. J. Hambleton Ober, of Baltimore, Maryland, and Miss Charlotte C. Moseley, daughter of Mr. and Mrs. Frederick Strong Moseley, of Boston, Massachusetts.

Schulze-Baylies—On February 23, in the Leslie Lindsey Memorial Chapel of Emmanuel Church, Mr. Ludwig Frederick Maria Schulze, son of Mr. and Mrs. Frederick Schulze, of Munich, Germany, and Miss Ruth Baylies, daughter of Mr. and Mrs. Walter Cabot Baylies, of Boston, Massachusetts.

BUFFALO

Castle-Lyman—On January 26, Mr. Jesse G. Castle, of Lockport, New York, and Miss Mary Elizabeth Lyman, daughter of Mr. and Mrs. Duane S. Lyman.

Jerauld-Porter—On January 14, Mr. Frederick N. C. Jerauld, of Niagara Falls, New York, and Miss Suzanne Porter, daughter of Mr. and Mrs. Cabell Breckinridge Porter.

Rodgers-Easton—On March 18, in the Cathedral of Saint John the Evangelist, Spokane, Washington, Mr. John Barney Rodgers, son of the late John Gilmour Rodgers and Mrs. Rodgers, of Buffalo, New York, and Miss Ruth Easton, daughter of Mr. Stanley A. Easton.

CHICAGO

Robinson-Crane—On February 18, Mr. William Albert Robinson, of New York City, and Miss Florence Crane, daughter of the late Richard T. Crane, junior, and Mrs. Crane, of Chicago, Illinois.

Vilas-Harvey—On January 28, Mr. Royal C. Vilas, junior, and Miss Roberta Fisk Harvey, daughter of Dr. Robert Hatfield Harvey and Mrs. Harvey.

DAYTON

Schenck-Mead—On January 1, Mr. Robert C. Schenck, son of Mrs. C. Stoddard Schenck, and Miss Jane H. Mead, daughter of Mr. and Mrs. Henry S. Mead.

HARTFORD

Street-Whitney—On February 12, Mr. O. Dickinson Street, of Bronxville, New York, and Mrs. Dorothy Godfrey Whitney, daughter of Mrs. Nathanael P. Godfrey, of Hartford, Connecticut.

MEMPHIS

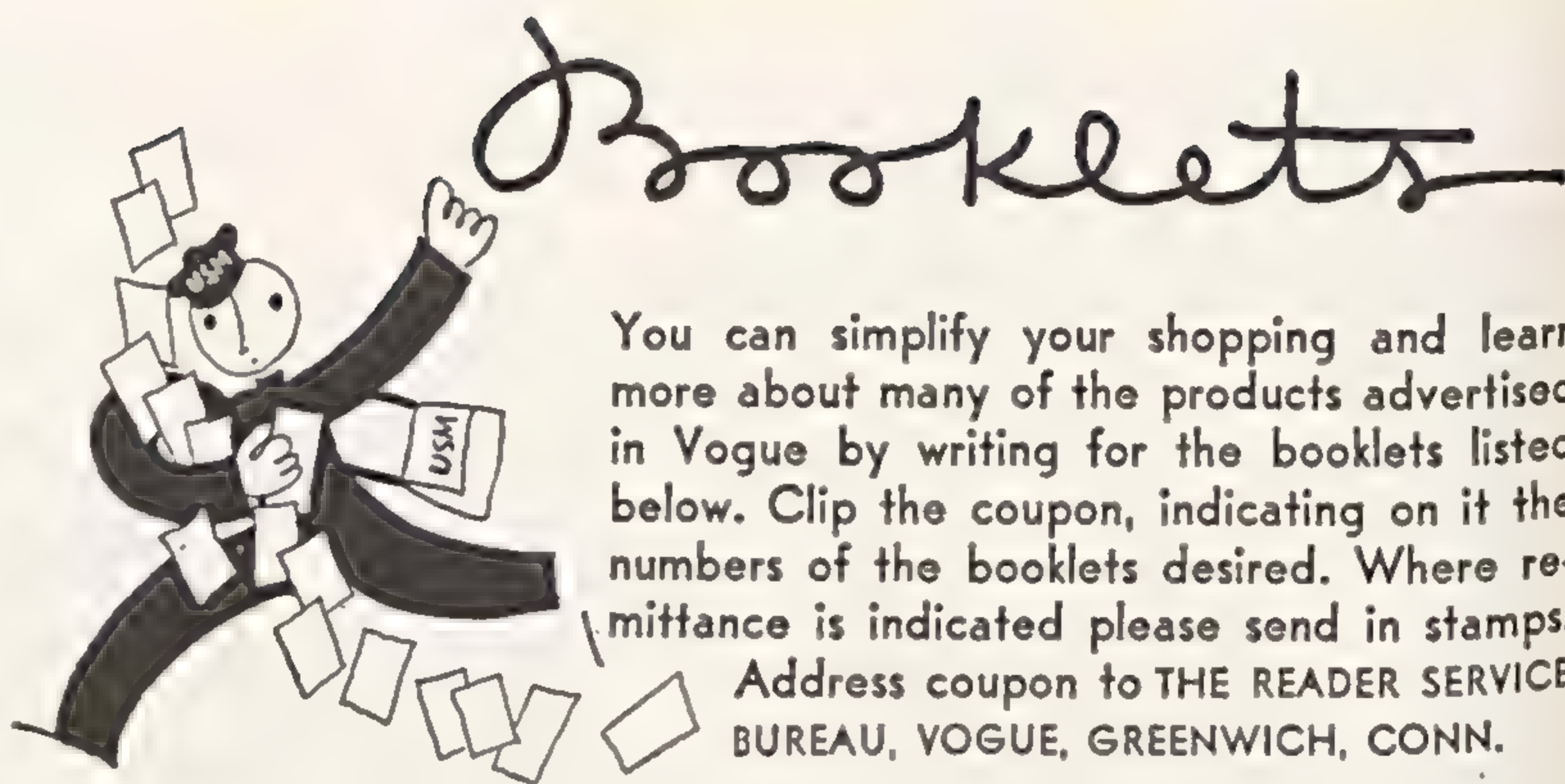
Harwood-Butler—On February 27, Mr. James Edward Harwood, son of Mr. and Mrs. James Eugene Harwood, and Miss Catherine Butler, daughter of Mr. and Mrs. Chauncey W. Butler.

PHILADELPHIA

Bromley-Reilly—On April 29, Mr. Charles S. Bromley, junior, son of Mr. and Mrs. Charles S. Bromley, of "Beaufort," Chestnut Hill, Pennsylvania, and Miss Marjorie Reilly, daughter of Mr. and Mrs. Garrett L. Reilly, of Rosemont, Pennsylvania.

Dasburg-Wister—On March 5, at "Long House," Bryn Mawr, Pennsylvania, Mr. Andrew Dasburg, of Santa Fe, New Mexico, son of Mrs. Michael Dasburg, and Miss Mary Channing Wister, daughter of Mr. Owen Wister.

Smith-Houston—On February 23, in the Church of Saint Martin-in-the-Field, Chestnut Hill, Pennsylvania, Mr. Lawrence M. C. Smith, son of Mrs. Lewis Lawrence Smith, of "Sherraden," Strafford, Pennsylvania, and Miss Eleanor Houston, daughter of Mr. and Mrs. Samuel Frederic Houston, of "Drum Moir," Chestnut Hill.



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58. POND'S FACE POWDER. Free sample in glass jar, 10c. Indicate shade desired (Naturelle, Light Cream, Rose Cream or Brunette). POND'S EXTRACT COMPANY, 110 HUDSON STREET, NEW YORK CITY.

59. CUTEX. Sample manicure set—natural liquid polish and one other shade, and four other essentials, 12c. Indicate second shade desired (Rose, Coral, Cardinal). NORTHAM WARREN, 191 HUDSON STREET, NEW YORK CITY.

60. ORTOSAN—the 5-in-one cream. Trial size, 10c. ARPAUL CO., INC., 333 WEST 52ND STREET, NEW YORK CITY.

61. DORLO—the hair colouring that can be applied before or after a permanent or water wave. Full sized bottle \$1.75. Free booklet "Fascinating Facts about Dorlo". THE DORLO COMPANY, 34 NORTH MICHIGAN AVENUE, CHICAGO, ILLINOIS.

62. HARPER METHOD. Courtesy Discount Card, Salon Directory, and book "The Way to Youth and Charm" sent free. Also advice on hair and skin problems, without charge. MARTHA MATILDA HARPER, DESK 151-A, 1233 EAST MAIN STREET, ROCHESTER, NEW YORK.

63. WOODBURY'S BEAUTY PREPARATIONS. (A) Free trial tube of Cold Cream. (B) Week-end kit containing generous samples of Woodbury's Creams, new Face Powder, and Facial Soap, 10c. JOHN H. WOODBURY, INC., ALFRED STREET, CINCINNATI, OHIO.

64. HARRIET HUBBARD AYER BEAUTY PREPARATIONS. Free booklet "All for Beauty". HARRIET HUBBARD AYER, INC., 325 EAST 34TH STREET, NEW YORK CITY.

65. ODORONO. Sample Odorono Regular, Instant Odorono and Deodorant Crème Odorono, 10c. ODORONO CO., INC., 191 HUDSON STREET, NEW YORK CITY.

66. ELIZABETH ARDEN. "The Quest of the Beautiful"—a booklet explaining the Arden scientific method for care of your skin at home. ELIZABETH ARDEN, 691 FIFTH AVENUE, NEW YORK CITY.

For your Household

67. WAMSUTTA SHEETS AND PILLOW CASES. Free catalog to help you harmonize sheet and blanket colours. WAMSUTTA MILLS, NEW BEDFORD, MASS.

68. "BRIDAL ETIQUETTE"—a free booklet by Traub, makers of Orange Blossom wedding rings. TRAUB MANUFACTURING COMPANY, 1911 MCGRAW AVENUE, DETROIT, MICHIGAN.

69. STERLING SILVER. "The Vogue for Matched Sterling"—a free booklet explaining how to choose harmonizing patterns. STERLING SILVERSMITHS GUILD OF AMERICA, 20 WEST 47TH STREET, NEW YORK CITY.

70. HAND-MADE CLOTHES. Also layettes. Descriptive brochure on request. MISS L. BROGAN, 444 MADISON AVENUE, NEW YORK CITY.

71. TOYS. Catalog on request. F. A. O. SCHWARZ, 745 FIFTH AVENUE, NEW YORK CITY.

For your Wardrobe

72. KARGÈRE. Lingerie, hand-made in Paris. Descriptive folder on request. KARGÈRE, INC., 660 FIFTH AVENUE, NEW YORK CITY.

73. "TRAVELESE" FOOTWEAR. Name of nearest dealer sent on request. LAIRD, SCHÖBER & CO., PHILADELPHIA, PA.

74. VITALITY HEALTH SHOES. Sizes 2 to 11. Widths AAAA to EEE. Information as to where these shoes may be purchased, on request. VITALITY SHOE COMPANY, 1509 WASHINGTON AVENUE, ST. LOUIS, MISSOURI.

75. MATRIX SHOES—with the special moulded sole. Name of your nearest dealer on request. E. P. REED & CO., ROCHESTER, NEW YORK.

76. PEASANT HAND-EMBROIDERED FROCKS. Booklet on request. PEASANT ART IMPORTING COMPANY, 38 WEST 57TH STREET, NEW YORK CITY.

77. CELANESE. Free booklet "Caring for Apparel of Fine Fabrics" and samples of Celanese fabrics, on request. CELANESE CORPORATION OF AMERICA, 180 MADISON AVENUE, NEW YORK CITY.

78. ROMAN STRIPE HOSIERY. Free colour selector to help you harmonize costume and hose. ROMAN STRIPE MILLS, EMPIRE STATE BUILDING, NEW YORK CITY.

79. PERFOPLASTIC REDUCING GIRDLE. Booklet, samples of rubber and details of ten-day trial offer. PERFOPLASTIC, 41 EAST 42ND STREET, NEW YORK CITY.

80. SERACETA. The thread that has created a new fabric. Descriptive booklet, free. THE VISCOSE COMPANY, 200 MADISON AVENUE, NEW YORK CITY.

For your Vacation

81. GERMANY. Wagner Festival Year, described in Booklet 31, sent gratis by the GERMAN INFORMATION OFFICE, 665 FIFTH AVENUE, NEW YORK CITY.

82. SWEDEN. Eight days from New York by the Swedish American Line. Booklets from TRAVEL INFORMATION BUREAU, SWEDISH STATE RAILWAYS, 551 FIFTH AVENUE, NEW YORK CITY.

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Please have sent to me the booklets numbered _____

NAME _____

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Yards and yards of white chiffon form this lovely floating gown; but so much fulness has been managed, it isn't too transparent. It's Olga Hitrovo's "Lys Royal," with a Malines lace jacket; from Saks-Fifth Avenue

LATEST LINES IN LINGERIE

WE urge you to look twice at that white chiffon nightgown just above, because it has everything that is new. It's a bright and shining example of the *frou* or vaporous silhouette. It is filmy, but so very full that it is not objectionably transparent. And it has a jacket with quantities of Malines lace and amusing sleeves.

- Probably never before have nightgown fabrics been as sheer as they are at the moment. Plain or printed chiffrons, organzas, plain voiles, and georgettes—they're all as filmy as wisps. Paris even believes in tulle for *liseuses* and *négligés*.

- About ninety per cent. of all gowns have something happening around the shoulders or upper arm. Puff sleeves with tight bands are none too comfortable to sleep in, but all sorts of caps, ruffles, and frills appear.

- So much fulness in the back of the newest dresses has brought a change in slips. Instead of cupping in sharply at the back, slips are now cut so that they hang down in straight lines.

- And now, if you'll glance at the photograph at the bottom of this page—permit us to call your attention to the fact that these lovely things are of cotton. Cotton, suddenly, has become quite a power in the underworld. At Altman's, you will find adorable *négligés* made of white dotted Swiss, and summery nightgowns and panties of sheer, cross-bar cottons.

- Handkerchief linen is something else that women are taking up, and, at Best's, there are nice slips and panties of cool linen, in blond or white, for sports wear.

- Elizabeth Hawes, that young American designer, who knows so well what other young Americans like, created some lingerie, called "Lin-Gees," to be seen at Lord and Taylor. They are made of an angel-skin drop-stitch fabric, very cool, very sheer, very strong, and distinguished by all sorts of devices showing the famous Elizabeth Hawes touch; such as string straps that you tie to suit yourself and pantie legs that button to fit you.



Hélène Yrande shows how charming cotton can be in the lingerie shown here. Dotted cotton tulle is used for a yoke on the white voile slip and for the top of the pink voile gown. The panties are of thin cross-bar cotton; from Bergdorf Goodman

VOGUE STUDIOS, PARIS

Vogue's Smart Economies

The models shown in Vogue's Smart Economies (pages 69, 70, and 71) may be purchased in smart shops throughout the United States including:

ATLANTA, GA. Rich's, Inc.	DAYTON, OHIO The Elder & Johnston Co.	PEORIA, ILL. Block & Kuhl Co.
BALTIMORE, MD. Hutzler Bros. Co.	DENVER, COLORADO Daniels & Fisher Stores Co.	PHILADELPHIA, PA. B. F. Dewees The Blum Store
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If no shop in your city or shopping center is listed above, write to Vogue, 420 Lexington Ave., New York City, and we will be glad to give you the address where the Smart Economies Models are available. Be sure to state what model or models you are interested in. Include a stamped envelope.

The Wedding Embassy, Inc.

*Now that I look back on it all,
I wonder how anyone ever
manages without your help
—and your good advice!*

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Marie Coudert Brenning
President

VOL DE NUIT

NIGHT
FLIGHT



A NEW PERFUME
BY





TELL US, what's your own infallible sign that winter is over? Is it smart Mr. Robin or shy Miss Crocus? Perhaps just a spot of yellow sunlight or a dash of warm rain. . . . But you know the symptoms—want to breathe deep and skip and go places, long to cut up a bit of bright sky and trim it with cloud-fluff and redecorate parlor, bedroom and bath.

Well, the stores are ready to help you. *We know.* We've been busy all winter on spick-spandy new outfits for their spring windows and your spring bathrooms. . . . Won't you just see (and feel) the new Cannon towels? They are made of deep and thirsty terry, soft but tough, luxury stuff. They come in the colors you like in bathrooms—fast colors, we promise—and in new designs: florals, fish, dancing horses and such in the all-over styles and smart tailored effects in stripe borders. What you please!

And, their prices now are *down under*. You can be a bath epicure, glutton and virtuoso—in the spring, when the spirit is young—all on a schedule of rigid economy. What about it? Doesn't your best bathroom get a new dress for Easter? And don't you get at least one more year of the nicest washing parties? . . . Cannon Mills, Inc., 70 Worth Street, New York City.

Her bathroom shows that she knows

it's Spring!

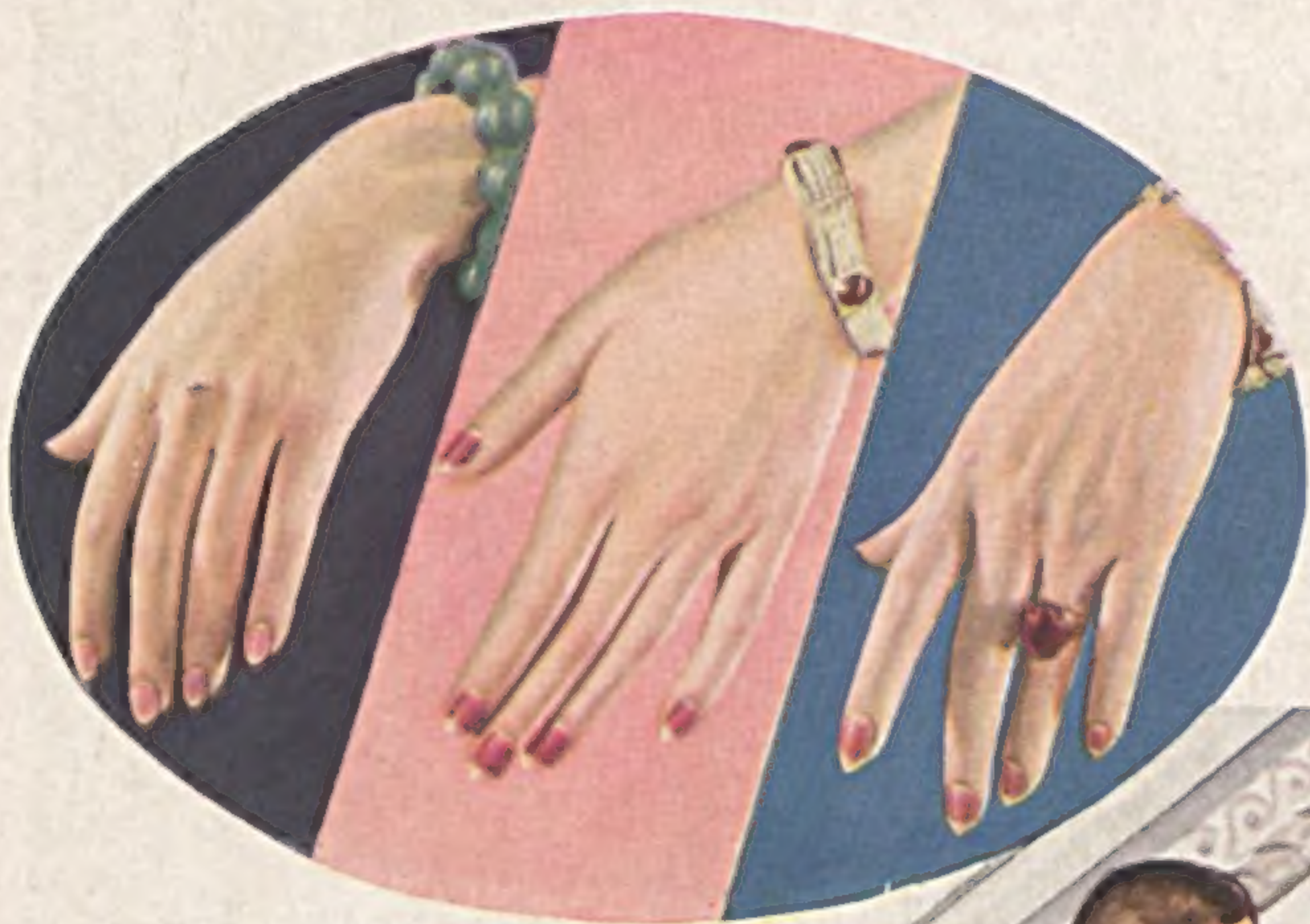


Won't you join the Little-Luxuries Club? OBJECT: To keep you supplied with fresh Cannon towels—forever. COST: Nine cents a week—first year's dues payable in advance, entitling you to one or more of Cannon's latest bath sets (matching towels, wash cloths and bath mats) plus a half-dozen or so extras. Your own store or shop will show you how to invest the fund wisely. Seven-piece sets in all-over designs range in price from \$2 to \$5—extra bath towels separately as low as 39c. "Open stock," of course. Other Cannon towels, 25c to \$2.50 each.

Cannon Towels

Tinted nails or Natural at the Opera?

ALL COLORS



Miss Georgette Whelan and Miss Margaret Lanier Lawrance are in the foyer. Mrs. Francis McAdoo is in a box.

Natural

just slightly emphasizes the natural pink of your nails. Goes with all costumes, but is best with bright colors—red, blue, bright green, purple, orange and yellow.

Rose

is a lovely feminine shade that you can wear with any color dress, pale or vivid. Subtle and charming with pastel pinks, lavender blues... Smart with dark green, black and brown.

Coral

nails are bewilderingly lovely with white, pale pink, beige, gray, "the blues," black and dark brown—It is smart also with deeper colors (except red) if not too intense.

Cardinal

contrasts excitingly with black, white or any of the pale shades. Good with gray or beige... the new blue.

Garnet

smart with frocks in the new tawny shades, cinnamon brown, black, white, beige, pearl gray or burnt orange.

Ruby

(new) is such a real red red, you can wear it with anything when you want to be gay and dashing.



Miss Georgette Whelan, in black and white—Rose nails. Miss Margaret Lanier Lawrance, in salmon pink crêpe—Cardinal nails. In a box, Mrs. Francis McAdoo, in aquamarine satin with Coral nails.

PLENTY of people go to the Opera just as much to see the grand styles as to hear the music.

And if you're one of them, you'll notice this year that variety in nail tints is absolutely correct and accepted.

All shades! From delicate Natural to red, red Ruby. Positively vying with the heirloom jewels in radiance!

Miss Georgette Whelan looks very chic in black and white and silver fox—with Rose nails. Miss Margaret Lanier Lawrance has

used bright Cardinal nails with her gown of dull salmon pink.

And Mrs. Francis McAdoo, in one of the center Parterre boxes, wears Coral nails with a sheath-like gown of aquamarine satin and a sable cloak! Magnificent as magnificent!

No Mistakes if you follow

World Manicure Authority

And no reason why *you* shouldn't be just as effective as this smart opera crowd. *If you choose your polish intelligently.*

Women who have tried all the known polishes now use none but Cutex. For Cutex Liquid Polish is made in 7 grand shades that literally flow on—and stay on without cracking or peeling.

With spring in the air, there's no better time to add to your collection of fascinating wiles—especially as Cutex is one of the least expensive aids to allure. So put Cutex on your do-or-die list. See if it doesn't add a large dash of excitement to your young life! All the stores have all the Cutex shades.

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